

2-12

C H E L Y S , MINURITIONUM ARTIFICIO EXORNATA:

S I V E ,

Minuritiones ad Basin, etiam Ex tempore Modulandi Ratio.

IN TRES PARTES DISTRIBUTA.

The Division-Viol,

O R ,

The Art of PLAYING *Ex tempore* upon a GROUND.

DIVIDED INTO THREE PARTS.

Pars I. *Chelyos tractandæ Praecepta.*

Part I. *Of the Viol it self, with Instructions to Play upon it.*

Pars II. *Melothesia Compendium.*

Part II. *Use of the Concords, or a Compendium of Descant.*

Pars III. *Minuritiones ad Basin aptandi Methodus.*

Part III. *The Method of ordering Division to a Ground.*

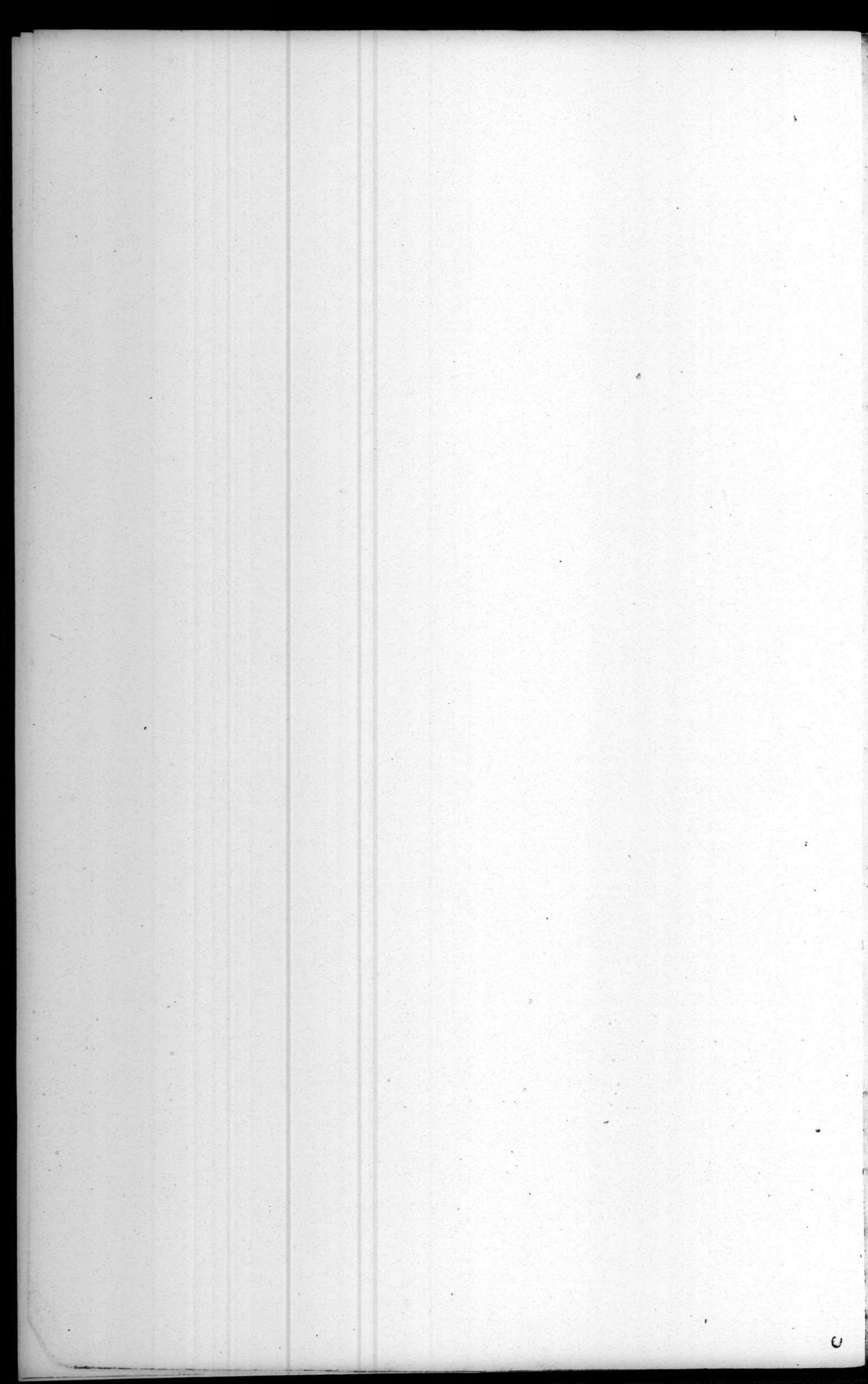
Authore CHRISTOPHORO SIMPSON.

EDITIO SECUNDA.

LONDON,

Printed by W. Godbid for Henry Brome at the Gun in Ivy-lane.

M. D C. L X V I I .



TO HIS EVER HONOURED PATRON

Sir JOHN BOLLES Bar^t.

SIR,



His Treatise, upon the first Publication, was Dedicated to your late Father, and not without good reason; for, all the Motives that could enter into a Dedication of that nature, did oblige me to it. First, as he was a most eminent Patron of *Musick*, and *Musicians*. Secondly, as he was not only a Lover of *Musick*, but also a great Performer in it. Thirdly, as the said Treatise had its Conception, Birth, and Accomplishment under His Roof, in your Minority. Lastly, as he was my peculiar Patron; affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it.

That Impression being spent, and another importun'd, this Second comes now in order to kiss Your Hands, and desire Your Patronage, as Immediate Heir and Successor to your Father; not only to his Estate, but likewise to his Dignity, Worth and Virtue. And in This *Dedication* I have some Advantages which I had not in the Former. One is, that *you* were the chief occasion of this Book; and therefore, if there be any thing of worth in it, the World may thank You for it: For, it was contriv'd and carried on for Your Instruction in *Musick*, at such vacant hours as you were not employ'd in Studies of more concernment: And, as it was made for You, so it has made You (by your ingenuity) not only the greatest Artist, but also the ablest Judge of it, that (I think) is this day in *Europe*; (I mean) of a Gentleman, and no Professor of the *Science*. And this opinion of mine I find confirmed by a Paper of Verses printed at *Rome*, when you

The Epistle Dedicatory.

travell'd those Parts, which were occasion'd by your rare Expressions on the *Viol* at a *Musick-meeting*; in which were present not only divers Grandees of that Court and City, with some Ambassadors of Foreign States; but also the Great *Musicians of Rome*, who are esteem'd Superlative; all admiring your Knowledge in *Musick*, and your Excellency upon that *Instrument*. That I might give Your self, our Nation, and the Author of those Verses the Right which is due to each, I have presumed to Reprint them on the following Page, as well for a Justification of what I have said, as also for an Encouragement to those who shall make use of the same Instructions which guided you on to that Perfection. I am loth to detain you too long, yet one thing I must acquaint you with, which is, That our *Division-Viol* Sounds better now in *Latin* than it formerly did in *English*; the Gentleman that hath improv'd it is your kind Acquaintance, my ever honoured Friend (and sometime Scholar in *Musick*) Mr. *William Marsh*, that it might be understood in Foreign Parts; and I have caused its Native Language to be joyned therewith, to make it useful at Home as well as Abroad. This is all I have to say, more than what I suppose you already know; which is, that I am

SIR,

Your most real and

Humble Servant

Chr. Simpson.

EXIMIÆ NOBILITATI, DOCTRINÆ, VIRTUTI
cum summa Musices harmonia confono adolescenti,
ILLUSTRISSIMO DOMINO,
D. IOANNI BOLLES,
ANGLO,
ROBERTI BARONET. HÆREDI FILIO.

*Mirificam suavitatem ejusdem & argutiam in tangenda Britanica
Chely, quam Vulgo dicunt VIOLAM MAJOREM stupori Romæ fuisse.*

O D E
JACOBI ALBANI GHIBBESII, MED. DOCT.
AC. IN ROMANA SARVENTIA ELOC. PRO E. DRAMAS.

AC IN ROMANA SAPIENTIA ELOQ. PROF. PRIMARII.

à Musæo nostro, Kal. April. 1661.

Monumentum, & pignus amoris.

ROMÆ, Excudebat Franciscus Moneta. MDCLXI. *Superiorum permisso.*

To the Reader.



Came with great willingness (though under the Obligation likewise of a Duty) to the reading of this Book ; out of a Respect both to the *Author*, and to the *Subject* of it : the *One* being my Familiar *Friend*, and the *Other*, my Singular *Entertainment*, and *Delight*. Having now thoroughly, and carefully perused it, I should reckon my self a little wanting to the *Publique*, if I acquainted not the world, that in so doing I have received much Benefit and Satisfaction. It

bears for Title, *THE DIVISION VIOL* ; or, *The Art of Playing Extempore upon a Ground* ; and it does certainly answer That pretence, both for *Matter* and *Method*, to the highest point of reasonable Expectation. And yet I cannot so properly call it the *Best*, as (indeed,) the *only Treatise* I find extant upon this Argument ; which without doubt renders it the more valuable, in that it is brought upon the first essay so near to perfection : for it is a piece so Instructive, and of such a Latitude, that it meets all Capacities, and finds no man either too wise, or too weak to be the better for it. Briefly ; As to the Command, and Mastery of the Viol, (in that point which is the Excellency of That Instrument) either for Hand, or Skill, I will take upon me to aver, that whoever has This Book by him, has one of the best Tutors in the world at his Elbow. And let me add, that although it be Calculated especially (as appears by the Title) for the *Division Viol*, yet when you come to the *Descant*, and Directions for Diminution upon a *Ground*, you will find it a work of exceeding use in all sorts of Musick whatsoever.

Roger L'Estrange.

Ad Musices Amatorem.

EA rerum humanarum conditio est, ut dum explorantur, dum ad vivum resecantur, Nibili nos sui, unde primū emerserunt, admoneant. Scientias Artesq; quarum stupendos progressus nemo non videt, ac Disciplinas præsertim Mathematicas si ad Principia prima, ad Axiomata ac Postulata revoces, res nibili putas, mirerisq; subito tam exiguis è fontibus tantum prodigiorum confluisse Oceanum. Plurima istius generis è minimis initiis existunt maxima. Elucet præceteris in Musicâ eximia quædam ab exordio tenui claritudo. Eam si tenerè ipso in limine intuearis, humilis in primis, nulloq; ornamento spectabilis, intus canere videtur omnia; in penitiori Harmoniæ Sacrario illustris apparet admodum atq; de debellatis sèpiùs Auditorum animis erecto sublimè tropæo, victrix ac triumphabunda festivum Pæana ingeminat. Nisi forte illud Poetæ ei rectius convenit :

Parva ortu primo, mox sese attollit in auras,
Ingrediturq; solo, & caput inter nubila condit.

Ne longius abeam, vel hanc ipsam Chelyn Minuritionum artificio exornatum consule. Præcepta quæ in aditu primū occurunt, exilia forsan ac tenuia censeas; inde tamen si filum texueris, quo errabunda vestigia pedetentim cauteq; regas, difficile te Labyrintho sensim expedes, atq; in apertis demum amœnissq; Minuritionum campis, magno cum fœnore ac liquidissimo voluptatis sensu spatiari demiraberis. Testantur id ii, quorum ex hisce elementis insignis prognata modulandi solertia incredibiles passim animorum motus plaususq; excitavit. Quare visum est Chelyn hanc Anglicam latitudinare ac publici juris facere, ne res communibus votis tantopere expetita, Insulâ dumtaxat unâ circumscriberetur; atq; ut, quod prævia jampridem per volavit fama quantâ cum venustate ac arte Chelys in Angliâ tractari soleat, Ars quoq; ipsa transfretaret.

Nomenclatura quarundam vocum in gratiam Tyronum variè reddita.

	Anglicè.	Gallicè.	Italicè.
<i>Chelys.</i>	A Viol.	<i>Une Viole.</i>	<i>Una Viola.</i>
<i>Umbo.</i>	The Belly of the Viol.	<i>La Table.</i>	<i>La Tanola.</i>
<i>Tergum.</i>	The Back.	<i>Le fond.</i>	<i>Il fondo.</i>
<i>Jugum.</i>	The Neck.	<i>Le Manche.</i>	<i>Il manico.</i>
<i>Canon, Manubrium.</i>	The Fingerboard.	<i>La Touche.</i>	<i>La Tartiera.</i>
<i>Chordotomus. Magas superior, crenæ superiores.</i>	The Nut of the Fingerboard.	<i>Le Cillet.</i>	<i>Il Capitasto.</i>
<i>Intervalla; ligula.</i>	The Frets.	<i>Les Touches.</i>	<i>Il Tasti.</i>
<i>Collabi.</i>	The Pegs.	<i>Les Cheuilles.</i>	<i>Il Piroli, Bischeri.</i>
<i>Magas inferior; Ponticulus.</i>	The Bridge.	<i>Le Cheualet.</i>	<i>Il Ponticello.</i>
<i>Retinaculum; Cauda.</i>	The Tail-piece.	<i>La Queue.</i>	<i>La Coda.</i>
<i>Sustentaculum intestinum.</i>	The Sound-Post.	<i>L' Ame.</i>	<i>L' Anima.</i>
<i>Arcus; Plectrum.</i>	The Bow.	<i>L' Archet.</i>	<i>L' Arco.</i>
<i>Setæ.</i>	The hairs of the bow	<i>Les Creins.</i>	<i>Le crini.</i>
<i>Isthmus. Afferculus setis obstant.</i>	The Nut of the Bow.	<i>La Hanste.</i>	<i>La Alza.</i>
<i>Sex fides chordæ.</i>	The Six strings.	<i>Les six Chordes.</i>	<i>Le Sei chorde.</i>
<i>Suprema. Secunda.</i>	The Treble. The Second.	<i>La Chanterelle la Seconde.</i>	<i>Il Cantino, la seconda.</i>
<i>Tertia. Quarta.</i>	The Third. The Fourth.	<i>La Troisième, la Quatrième.</i>	<i>La Terza, La Quarta.</i>
<i>Quinti. Sexta. seu imma.</i>	The Fifth. The Sixth.	<i>La cinquiesme, La Sixième.</i>	<i>La Quinta, La Sesta.</i>
<i>Tonus.</i>	The Key of a Song.	<i>Le Ton d' un chant.</i>	<i>Il Tuono d' un Canto.</i>
<i>Clavis.</i>	The Cliff.	<i>La Clef.</i>	<i>La Chiane.</i>
<i>B. Molle.</i>	A Flat.	<i>Le B. Mol.</i>	<i>Il B. Molle.</i>
<i>E. durum, quadratum.</i>	A Sharp.	<i>Le B. Quarre.</i>	<i>Il B. quadro.</i>
<i>Notæ</i>	The Notes.	<i>Les Nottes.</i>	<i>Le Note.</i>
<i>Brevis. H</i>	Brief.	<i>Breve.</i>	<i>Breve.</i>
<i>Semibrevis. ♭</i>	Semibrief.	<i>Semibreve.</i>	<i>Semibreve.</i>
<i>Minima. ♯</i>	Minim.	<i>Minime.</i>	<i>Minima.</i>
<i>Seminimima. ♯</i>	Crochet.	<i>Noire.</i>	<i>Simini-nima.</i>
<i>Fusa, chroma. ♯</i>	Quaver.	<i>Crochüe.</i>	<i>Croma.</i>
<i>Semifusa, semichro- ma. ♯</i>	Semicroquer.	<i>Double Crochüe.</i>	<i>Semicroma.</i>
<i>Semifusa semis. ♭</i>	Demi-Semicroquer.	<i>Triple Crochüe.</i>	<i>Arbiscroma.</i>
<i>Contrapunctus.</i>	Counterpoint.	<i>Contrepont. Notte contre Notte.</i>	<i>Contrapunto. Nota contra Nota.</i>
<i>Contrapunctus extemporalis.</i>	Descant.	<i>Contrepont a première veüe.</i>	<i>Contrapunto a mente.</i>
<i>Syncope, Ligatura.</i>	Binding or Ligature.	<i>Une Liaison.</i>	<i>Una Legatura.</i>
<i>Ptōsis. Cadentia.</i>	A Cadence.	<i>Une Cadence.</i>	<i>Una Cadenza.</i>
<i>Teretissimi.</i>	Double Rellishes.	<i>Des Cadences de nœuds et tremblemens.</i>	<i>Cadenze di Groppe Trillo.</i>
<i>Clavula finalis.</i>	Close.	<i>Cadence finale.</i>	<i>Cadenza finale.</i>

*Elenchus eorum quæ hoc libro
Continentur.*

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*Let this Book, Intituled, THE DIVISION-VIOL,
be Reprinted, September 24. 1665.*

ROGER L'ESTRANGE.



*Forma Chelyos utravis Minuritonibus apta,
sed Prima resonantior.*



The Figure or Shape of a Division-Viol
may be either of these; but the First is
better for Sound.

CHELYS,
Minuritionum Artificio
Exornata.

PARS PRIMA.

Chelyos tractandæ Precepta.

CHELYS peritum nacta Fidicinem, cum cæteris Instrumentis Musicis de palmâ certare jure meritò potest. De ejus in primis agendum Constructione, tum de Tangendi Modo. Libandum præterea aliquid de Consonantibus Musicis; ut ad Minuritiones, quæ Chelyn ornant commendantque maximè, gradatim ascendatur.

pose; Next, Hands enabled to Play upon it; And then, some knowledge in the Concords of Musick. With these therefore we will begin, in assistance to such as are not sufficiently informed therein: And first concerning the *VIOL*.

*De Chely ipsâ, qualis Minuritionibus
maximè quadret, & quomodo con-
cinnanda.*

Chelyn quæ Minuritionibus destinatur, breviorem esse convenit eâ, quæ Choro musico inservit; ut faciliori negotio stringi percurrique possit: quâ in re, manuum digitorumque, ut quisque arctioribus vel largioribus est, habenda ratio. Magnitudo ut plurimùm ejusmodi sit, quæ Fidem duorum pedum & semissim à Magade inferiori seu ponticulo ad Chordotomum seu crenas superiores admittat. *Sonus*, sit tinnulus & excitatus, qualis fere esse solet minorum Chelyum seu Violinorum. Eum videlicet sonum nanciscuntur simili figurâ majores, quarum Uterus ex solido trunko, Lintris instar, excavatur.

Hexachordam esse oportet; annexis septem Ligulis, aliquanto crassioribus iis, quæ Testudinis collum ambiant. Quâ verò sede ad Fidem apertam Octava superius in Canone sive manubrio resonat, ligulam extraordinariam figere opportunum erit, quæ digitos isthac oberrantes veluti familiare signum ad moneat, quâ intercapidine vicina deinceps intervalla rata proportione pertentanda sint.

*The DIVISION-VIOL,
OR
The Art of Playing ex tempore
to a GROUND.*

THE FIRST PART.

*Of the V I O L it self, with
Instructions how to Play upon it.*

AVIOL in the hands of an excellent Violist may (no doubt) be reckon'd amongst the best of Musical Instruments. To Play *ex tempore* to a Ground is the highest perfection of it: And this is the Subject of our present Discourse. But first we must treat of some things necessary to that designe; as namely, First, a Viol fitted for that purpose;

Next, some knowledge in the Concords of Musick.

*§ 2. What kind of Viol is fittest for
Division, and how to be accomoda-
ted.*

AViol for Division, should be of something a lesser size than a Confort Bass; that so the Hand may better command it: more or less short, according to the reach of his fingers, who is to use it: but the ordinary size, such as may carry a String of thirty Inches from the Bridge (duely placed) to the Nut. The Sound should be quick and sprightly, like a Violin; and Viols of that shape (the Bellyes being digged out of the Plank) do commonly render such a Sound.

It must be accommodated with six Strings; and with seven Frets, like those of a Lute, but something thicker. If also you fasten a small Fret, at the distance of an Octave from the open Strings (which is the middle betwixt the Nut and the Bridge) it will be a good Guide to your Hand, when you stop that part of the Finger-board.

The Strings a little bigger than those of a Lyra-Viol; which must be laid at the like nearness to the Finger-board, for ease and convenience of Stopping.

The Bridge, as round as that of a Consort Bass; that so each several String may be hit with a bolder touch of the Bow.

The Plate, or Finger-board, exactly smooth and even. Its length, full two parts of three, from the Nut to the Bridge. It must also be of a proportionate roundness to the Bridge; so, that each String may lye at an equal nearness to it. As for example: If the Roundness of the Bridge, be as the Arch *A. B.* then I would have the low end of the Finger-board to be as *C. D.* and the top of it, as *E. F.*



§ 3. What kind of Bow.

A Viol-Bow for Division, should be stiff, but not heavy. Its length (betwixt the two places where the Hairs are fastened at each end) about seven and twenty Inches. The Nut, short. The height of it about a fingers breadth, or little more.

§ 4. How to hold or place the Viol.

Being conveniently seated, place your Viol decently betwixt your knees; so, that the lower end of it may rest upon the calves of your legs. Set the Soles of your feet flat on the floor, your Toes turn'd a little outward. Let the top of your Viol be erected towards your left shoulder; so, as it may rest in that posture, though you touch it not with your hand.

§ 5. How to hold and move the Bow.

Hold the Bow betwixt the ends of your Thumb and two foremost fingers, near to the Nut. The Thumb and first finger fastned on the Stalk; and the second fingers end turned in shorter, against the Hairs thereof; by which you may poize and keep up the point of the Bow. If the second finger have not strength enough, you may joyn the third finger in assistance to it; but in Playing Swift Divivision, two fingers and the Thumb is best.

Fides item sint paullò crassiores Chordis Lyra-Chelyos, æquali discrimine Canoni superextensæ, ut facilius aptiusque premantur.

Ponticulus ita arcetur, ut Chordæ singulæ distinctè fidentique plectro absque ullâ anxietate vibrari queant.

Canon sit lævis & æquabilis. Ejus longitudo duas tertias partes spatii occupet, quod inter ponticulum superioremque Chordotum interjacet. Ponticulum declivi utrimq; flexu emuletur; ut chordæ singulæ manubrio, quemadmodum dictum est, æqualiter superemineant. Si Ponticuli curvatura fuerit ut Arcus A. B. Canonis ima pars sit ut C. D. summa, ut E. F.

De Plectro seu Arcu Musico.

Plectri Arcus rigidus sit, mediocri pondere: Setæ ad duos pedes quadrantemque tensæ, afferculo haud oblongo, ad digitæ latitudinem aut paullò altius, attollantur; qui quasi Isthmus setas ab Arcu distineat.

De Collocatione Chelyos.

UEI te aptâ in sede collocaveris, Chelyum utroque genu decenter complectere, ejusque pars ima suris utrimque innitatur. Pedes tantillum divaricati solo firmiter insistant. Chelys summa ad sinistrum humerum leniter proclinet; ut eo situ, etiam nullo manus fulcimento persistat.

Quomodo tenendus et movendus Arcus.

Aprehendatur Arcus prope Isthmum extremo pollice duobusq; primoribus digitis; ita ut Pollex & Index caudicem teneant, alterq; digitus parumper inflexus setis obliteretur: eo pacto nimirum librabitur arcus, ne flaccidus ad extreum pendeat. Adhiberi potest & annularis, si ejus ope ceteri indigant; quamvis ad minuritiones id minus conveniat.

Extento

Extento fidenter brachio, Fides hand procul à ponticulo sigillatim liquidéque vibrentur, genibus ne forte offendiculo sint, cautè reductis.

String yeild a full and clear sound ; and order your knees so, that they be no impediment to the motion of your Bow.

Holding the Bow in this posture, stretch out your arm, and draw it first over one String and then another ; crossing them in right angle, at the distance of two or three Inches from the Bridge. Make each several

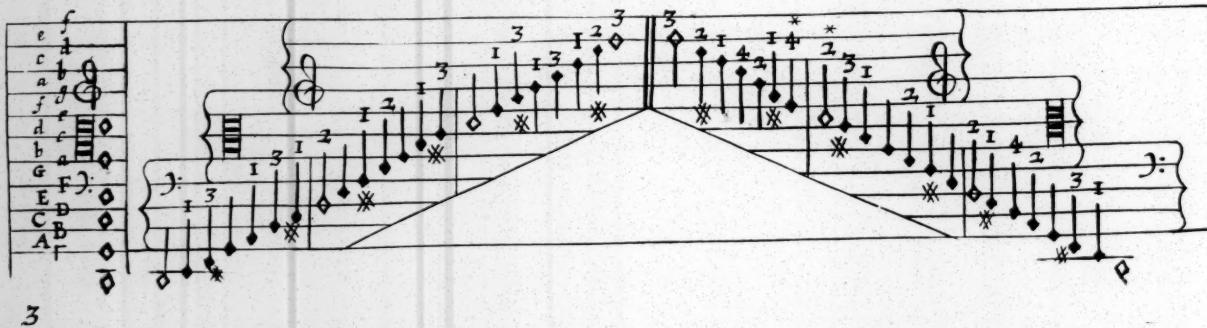


§ 6. The posture of the Left Hand.

WHEN you are to set your fingers upon the Strings, you must not grasp the Neck of your Viol, like a Violin; but rather (as those that Play on the Lute) keep your Thumb on the back of the Neck, opposite to your fore-finger; so as your Hand may have liberty to remove up and down, as occasion shall require.

§ 7. How the Viol is Tuned, and applyed to the Scale of Musick.

WE now suppose you to understand Song, and consequently the Scale of Musick; which known, the Tuning of your Viol appears in such order as you see the six Semibreves which stand one over another, in the first part of the following Scale: where note, that all the degrees arising above the highest of those Semibreves, are express'd on the Treble or highest String, by stopping it still lower and lower towards the Bridge.



Your Viol being tuned according to the six Semibreves, your next busines is, to play those other Notes, which you see ascend and descend by degrees, over which I have set Figures to direct you with what Fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth Finger. Those which have no figures over them, are played on the open Strings.

§ 8. How the same Notes may be play'd upon different Strings.

YOU must know that sometimes Notes are play'd, not on those Strings to which they seem properly to belong; but for ease or better order of Fingering, are play'd upon some other String: An Instance whereof you have in those two Notes marked with little Stars over their Figures; which Notes, are play'd upon the second String; though, a little before, Notes

De Sinistræ Collocatione, Motuque.

Vugum Chelyos ne manu constringe, ut in Violinis sit; sed ut in Testudine Pollicem averso Manubrio ita applica, ut Indici in adverso Canone se moventi plerumque respondeat. Hinc faciliori negotio manus pro re natâ in omnem partem perlabetur.

De Chelyos Chordotoniâ ad Scalam Musicam accommodatâ.

Vilibet ferè Musicae candidatus Scalam Guidonianam callere solet; quâ probè intellectâ, Chelyos attemperatio seu Chordotonia adjectæ Tabellæ ope facilem adornabitur. Infima siquidem Semibrevis dabit tonum infimæ Chordæ in D. unde cæterarum discriminem sumetur in G. C. E. A. D. Reliquos tonos supra D. assequeris, si Chordam supremam per intervalla quæ Ligulis designantur, ponticulum versus gradatim presseris.

Attemperatâ jam Chely, reliquos sonos seu notas sursum deorsumque modulari si velis, quibus id digitis perficias adjecti monent numeri, 1, 2, 3, 4; 1 Indicem signat, 2 Medium, 3 Annularem, 4 Minimum.

Quâ ratione eadem Notæ in diversis Chordis exprimi possint.

ANmadvertendum porro est, earundem Notarum sonos, qui vel apertis Chordis, vel per consuetos ligularum gradus exprimuntur, commodiore digitorum applicatione in superioribus ligulis, atque alienâ sâpe in Chordâ elicî; uti videre est iis in notis quibus appositus est Asteriscus: Earum nempe sonus, tametsi paulò ante in supremâ Chordâ expressus fuerit, in alterâ tamen Strophâ, pressis secundâ

cundæ chordæ ligulis, perinde ut in primâ consequitur: Quod tuo ipse Marte, dum ditorum commodo studes, identidem tentando explorabis.

Ex plurimis Scalæ Musicae lineis, quinque tantummodo in usum Chelyos assumuntur, cumque in Melodiae decursu Nota aliqua Pentadent evaserit, apposita clavi alterâ, ad alteram similiter Pentadem reducitur.

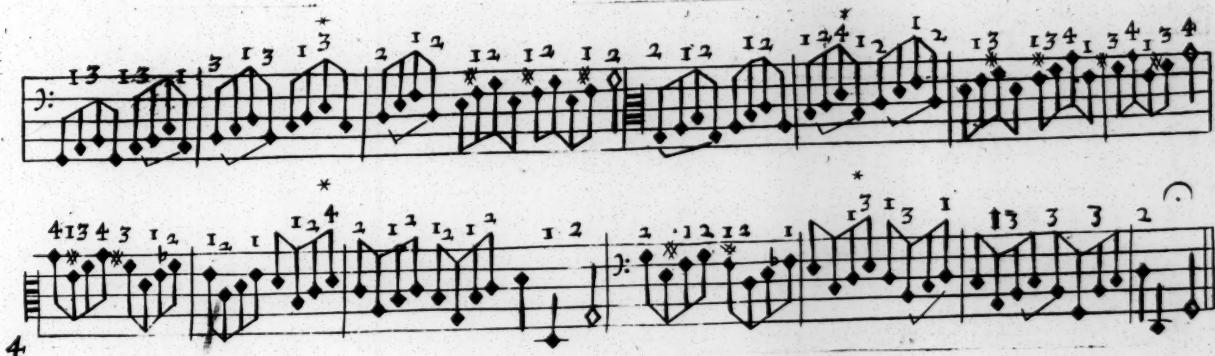
that Compass they are reduced again into the said five Lines by setting another Cliff.

In proximo Paradigmate operæ pretium feceris, si manum sensim exerceas, nec nisi lentè admodum festines, id imprimis studens, ut suus cuique Notæ sonus, liquidus plenusque constet: quod fiet, si chordas extremis omnino digitis constanter ac validè premas; tum Arcu, quantus quantus est, rursum prorsum ducto singulas chromas distinctè ad plenum evibes.

standing in the same places were played upon the Treble or first String: and therefore, when any difficulty shall occur in Fingering, you are to consider how the same Notes may be express'd with most ease and convenience to the Hand.

The Example before-going was set in the whole Scale, that you might better perceive where every Line and Space take their places upon the Viol: But those that follow, must be set down in the usual way of five Lines; and when Notes exceed

This which follows I would have you practise, first in a slow measure; increasing the quickness by degrees, as your Hand advanceth in readiness: and be sure to make all your Notes sound clear and full; pressing the Strings firm and hard with the very ends of your Fingers: Also give as much Bow to every Quaver, as the length thereof will permit. But before you set upon it, read the two Rules which follow it.



Quare Digitæ sinistre in eâdem sâpè sede continuandi sint.

Siquem ligulis digitum appresseris, cum, cum reliquis digitis cetera exequaris, ne prius attolle quam id alia occasio postulet; quo pacto, æquabiliori ditorum decursui consules, absque huius incertoque tripudio, sonumque etiam sublato arcu continuabis. Ejus moræ signum ab eâ notâ cui digitum immorari oportet, ad eam usque extenditur, quâ vibratâ sustollî potest.

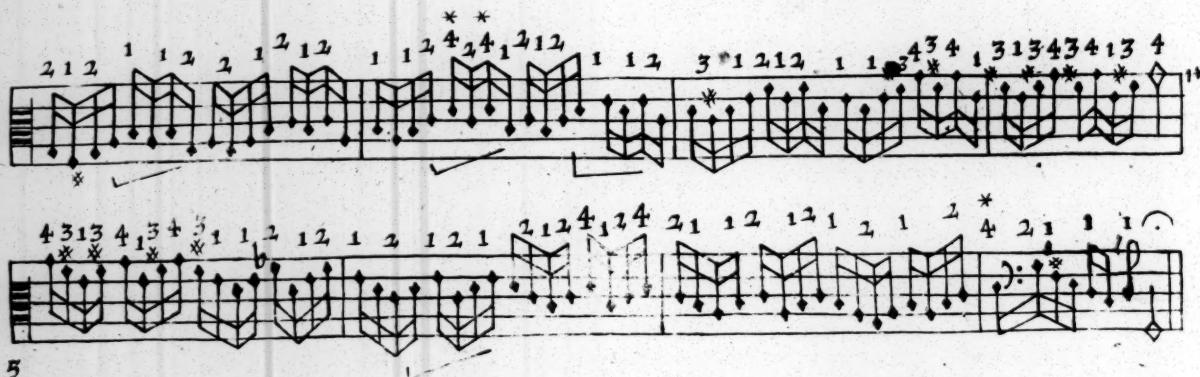
called) you have, where you see such a Stroke as this drawn from One to some other distant Note unto which you must hold it.

§ 9. A Rule for Holding on the Fingers.

When you set any Finger down, hold it on there; and play the following Notes with other Fingers, until some occasion require the taking it off. This is done as well for better order of Fingering, that the Fingers may pass smoothly from Note to Note, without lifting them too far from the Strings, as also to continue the Sound of a Note when the Bow hath left it. Instances of these Holds (for so they are

§ 10. A Rule for the Motion of the Bow.

When you see an even Number of Quavers or Semiquavers, as 2, 4, 6, 8. You must begin with your Bow forward; yea, though the Bow were employed forward in the next Note before them. But if the Number be odd, as 3, 5, 7; (which always happens by reason of some Prick-Note or odd Rest,) the first of that odd number must be played with the Bow backward. This is the most proper motion of the Bow, though not absolutely without some exception: for sometimes the quickness of the Notes may force the contrary, as you will see in the end of the fifth Example. Also quick Notes skipping from the Treble to the Bass, and so pursued, are best express'd with contrary Bows. Let your next practice be this which followes.



§ 11. Of ordering the fingers in gradual Notes.

In any point of Division which reaches to the lower Frets or beyond them; the highest Note thereof is always stopt either with the third, or with the fourth finger: If with the third, the first and second fingers take their orderly places in stopping the two Notes gradually ascending to it, or descending from it. If the highest Note employ the fourth finger, then the next Note under it is stopt either with the third or with the second finger, according to the said under Note being flat or sharp: If sharp, with the third; If flat, with the second finger. But whether the highest Note employ the third or fourth finger, the third below doth always employ the first finger, which serves as a Guide to those two Notes above it. And whereas you will see sometimes two successive Notes stopt one after the other with the same finger, it is always done either to prepare the fingers to this posture, or to remove the said posture to some other place. This Order of Fingering holds good throughout the whole Finger-board (in stopping three gradual

Regula movendi Arcum.

Cum numerum chromarum vel semichromarum parem observaveris, ut 2, 4, 6, 8. Prorsum movendus est Arcus, tametsi in precedenti Nota consimili motu adactus fuerit; Quod si numerum imparem deprehenderis, ut 3, 5, 7; quod ferè ob Notam puncto anctam, aut pausas impares contingit, retrorsum revocandus est; quamvis id subinde exceptionem patiatur, Cujus rei exemplum sub calcem Paradigmatis 5 reperies.

Notes may force the contrary, as you will see in the end of the fifth Example. Also quick Notes skipping from the Treble to the Bass, and so pursued, are best express'd with contrary Bows. Let your next practice be this which followes.

Quo ordine Digi^ti Canoni applicandi sint.

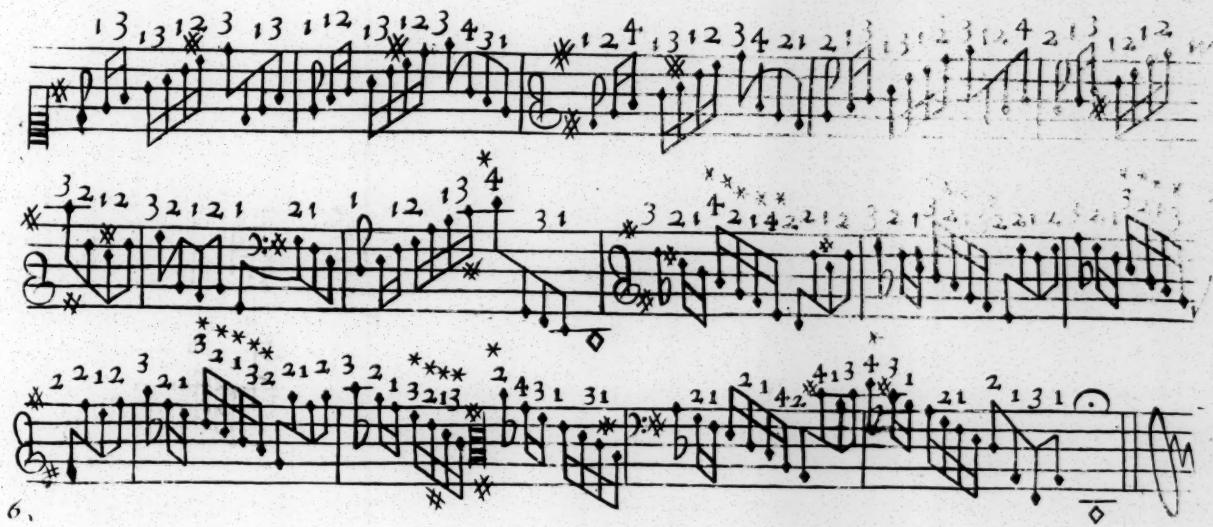
Siquando Minuritio ad extre^mas ligulas aut etiam ulterius processerit, Suprema Nota tertio aut quarto digito premitur: Si tertio, primus & secundus in proximis Notis ascendentibus vel descendebus ordine suo occupantur: Si Nota suprema quartum digitum seu Minimum vendicarit, Nota proxima si dura fuerit, tertium; si mollis, secundum postulabit. Id vero certo certius statues, sive tertium sive quartum suprema Nota distineat, Tertiam inferiorem Indice premendam esse, unde ad ceteras Notas auspiciandus est transitus. Quod si binas notas proxime sibi succedentes eidem digito assignatas repereris, id propterea fit, ut digiti ad prædictam Syntaxin disponantur, vel ut consimilis positura digitorum in alteram sedem transferatur. Observandum tamen Minimo digito rarius locum esse versus Ponticulam, ubi interstitia tonorum ac Semitonorum contractiora sunt, quam inter ligulas ubi majori diffidunt inter-
vallo.

vallo.

gradual Notes upon one String) with this difference only, that where the Stops are wide (as amongst the Frets) the fourth or little finger is of more requisite use than it is lower down where the Stops are more contract.

*Quo porro ordine de Chordâ in Chordam
digiti movendi sint, suâ quisque industria
facilè indagabit, dum eorum expeditiori
progressui consultit.*

As for the posture of the Fingers in moving from one String to another, I must refer you to your own observation, in making use of what Finger doth offer it self the aptest for stopping any succeeding Note.



If you find difficulty in this Example, play it the slower, until your Hand have overcome it.

I must now propose unto you Notes of a quicker Motion, *viz.* Demisemiquavers; but not before I have said something of

*Quis motus Brachio dextro, Manusque
juncturæ conveniat.*

*Q*uod ad Brachii motum attinet; quamvis humeri juncturam movere sè penumero necesse sit tardioribus in Notis, in celerioribus tamen vix id fieri poterit absque totius corporis indecorâ succussione. Quare ad notas breviores non nisi Junctura manus moveri extento rigidè brachio ut plurimum debet, in æquabili præsertim minuritione; idq; ad decentem corporis compositionem Tyronibus maximè commendatur. Ubi tamen minuritione hinc inde subsultat, aut non admodum properat, cubiti motum cum manus Juncturâ una confirare opus est. Ut arcus pro imperio gubernetur, nè non junctura porrò debitè moveatur, curandum ut dum Arcus rursum prorsum vibratur, brachii motum manus aut quasi dux tantisper procedat, aut quasi ascela proximè ancilletur.

hath got the mastery of the Bow-Hand. Others contend that the motion of the Wrist must be strengthened and assisted by a compliance or yielding of the Elbow-Joint

unto it; and they, to back their Argument, produce for instance a person famous for the excellency of his Bow-hand, using a free and loose Arm. To deliver my own opinion; I do much approve the streightness of the Arm, especially in Beginners, because it is a means to keep the Body upright, which is a commendable posture. I can also admit the Stiffness of the Elbow, in Smooth and Swift Division; for which it is most properly apt; But Cross and Skipping Division cannot (I think) be so well express'd without some consent or yielding of the Elbow-Joint unto the motion of the Wrist. To gain this Motion of the Wrist, the ordinary direction is, to draw the Hand (in moving the Bow to and fro) a little after the Arm. Or you may try how you can play the first Example of *Quavers* by moving your Wrist only, keeping your Arm streight in the Elbow-Joint; a little practice will effect it. This Motion or loofness of the Wrist we mention, is chiefly in *Demisemiquavers*; for, in *Quavers*, and *Semiquavers* too, we must allow so much stiffness to the Wrist as may command the Bow *on*, and *off* the String, at every Note, if occasion so require.

I will set your next Example in *C faint*, with the lowest String put down a Note, as we commonly do when we play in that Key. And, as I have formerly admonish'd you to practise your Examples first slow and then faster by degrees, that admonition is most requisite in Swift Division, where also you must be carefull that the Motion of your Bow and Fingers do equally answer each other, bearing your Bow moderately stiff upon the Strings, at a convenient distance from the point thereof; by which means you shall make your swiftest Notes more distinguishable: A thing in

which many fail, either through want of a due complyance of the Bow to the Strings, or not exactly crossing them at a right distance from the Bridge, or else by playing too near the point of the Bow; which errors I note, that you may avoyd them.

Ad paradigmam proximum in C faint, melius exprimendum, demittitur chorda infima ad intervallum unius Note, ut sic fiat Octava Chordæ antepenultimæ, quod in illa Clavi plerumque observatur. Vitabis autem frequentes quorundam errores; primò si lente primùm Notas singulas, deinde auctâ dexteritate, ac maturâ audaciâ celerius percurras. Secundo, si fatigeris ut Arcus ac digitorum motus apprimè conspicient. Tertiò, si Arcus mediocri distantia tum à Ponticulo, tum ab extremo suo cornu seu apice Chordas impellat.

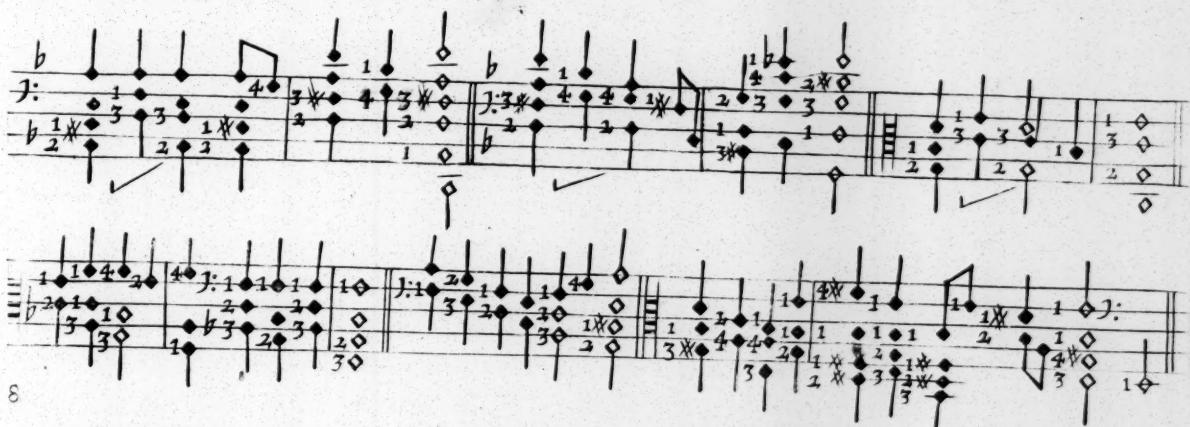


The little peece at the end of this Example, is set as an exception to what was said (pag. 5.) of Beginning each even number with a Forward Bow; for here you must play them (as necessity will enforce you by reason of their quickness) some forward, and some backward.

Quonodo plures simul Notæ perstringendæ sint.

Cum plures Notæ alias alias superimpositas confixeris, uno omnes istu ita vibrandæ sint, ut ab imâ ad supremam, medias in occurſu perstringendo, progrediatur Arcus; ac sinistrorum propellatur, ubi ejusmodi Notæ duplices, triples, aut plures non nisi semel se offerunt; aſt ubi ſapienti multiplici ſerie continuantur, ad ſinistram primò, deinde ad dexteram agitari debet plectrum, Motusque ab imâ ſemper chordâ inchoandus eſt.

whether back or forward, be ſure to hit the lowest String first (inferring thereon ſo long as need requires) and let the Bow glide from It to the highest, touching in its paſſage those in the middle betwixt them.



In Paradigmate figure 1, 2, 3, 4, Notis non ſupra verticem ſed ad latum adſcribuntur. Ubi autem hanc figuram (1) in eodem Notarum cumulo ſapienti repetitam videris, indicium eſt primum digitum ad omnes ejusmodi Notas protendi debere, ut in Thiorbâ fieri ſolet.

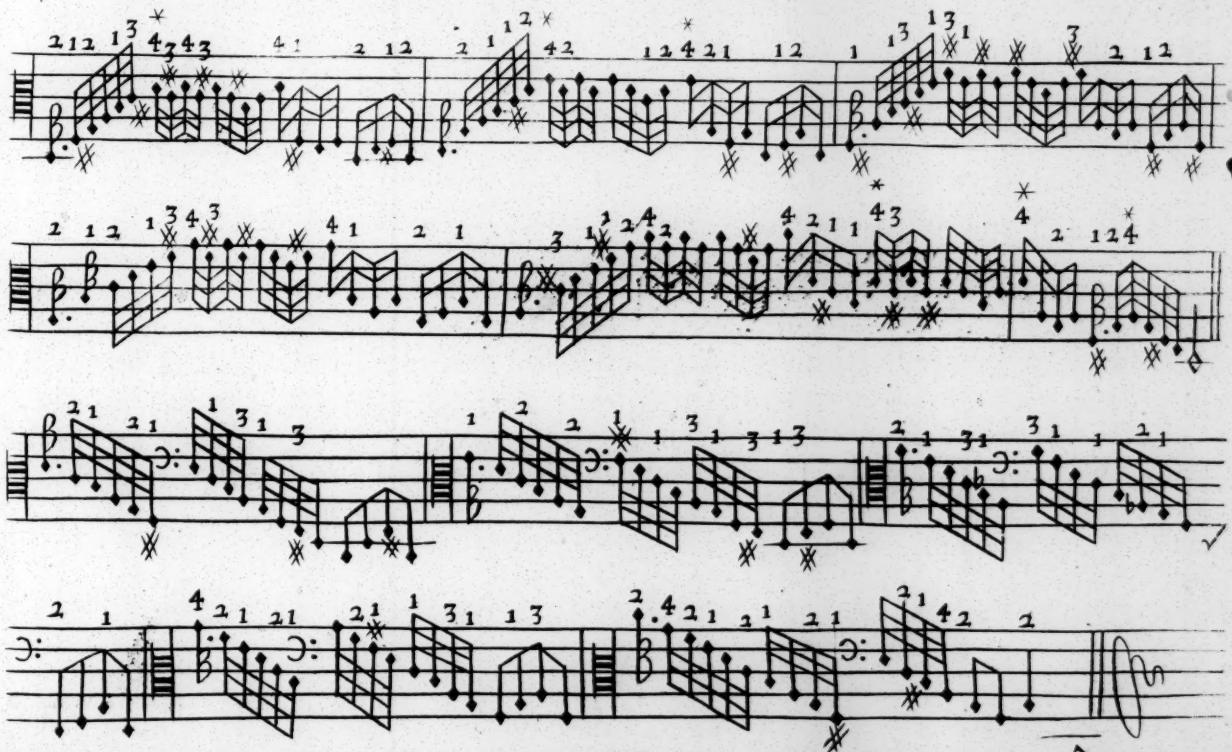
Alīnd minuritionum Paradigma ſubjungitur. Plura, ubi te accurata firmaverit exercitatio, ad calcem libri in promptu habes.

§ 13. How to order the Bow in double Stops.

When two, three, or more Notes stand one over another (as you have in two places of the last Example) they must be play'd as One, by ſliding the Bow over those Strings which express the ſound of the ſaid Notes. When one of them comes by it ſelf, it is commonly play'd with a forward Bow; but if divers of them follow ſucceſſively (as in the paſſages hereto annexed) then each other must of neceſſity be play'd by drawing the Bow back; but

whether back or forward, be ſure to hit the lowest String first (inferring thereon ſo long as need requires) and let the Bow glide from It to the highest, touching in its paſſage those in the middle betwixt them.

The figures for more convenience, are here ſet before the Notes. Where you ſee this figure (1) ſet before two or three Notes in the ſame Stop; it signifies that the first finger muſt be laid over all the ſaid Notes: in which, and in all double Stops, the poſture of the left hand is the ſame as if you play'd upon a Thiorba. One Example more, and we have done:



When you have practis'd these Examples according to the Instructions given, you may then, for variety, look upon some of those Divisions at the end of this Book; amongst which some are easie, made purposely for Learners; Others require the hands of a good Proficient. And because in those (as also in other mens Divisions) you will meet sometimes with *Tripla's* of divers sorts, I will speak somthing of them in this place.

§ 14. Of *Tripla's*.

Sometimes the Grounds themselves are *Tripla-time*, consisting (usually) of three *Semibreves*, or three *Minims*, or three *Crotchets* to a Measure. Sometimes you may meet with a *Tripla* upon a *Tripla*; as for instance, when upon a Ground consisting of three *Minims* to a Measure, each *Minim* is divided into three *Crotchets*, six *Quavers*, or the like. Again, in Divisions upon *Grounds* of the *Common-Time*, you will meet now and then with divers *Tripla's*, as sometimes three *Crotchets* to a *Minim*, producing six *Quavers*, twelve *Semiquavers*, &c. Sometimes three *Quavers* to a *Crotchet*, and sometimes three *Semiquavers* to a *Quaver*; the Measure of all which, will not be hard to find out, where the quantity of each *Semibreve* is marked out with Strokes or Bars.

It now remains, that in directing the Hand I speak something concerning the Gracing of Notes: and though it depend much upon Humour and Imitation, yet I will try how far it may be deliver'd in words and Examples.

§ 15. Concerning the Gracing of Notes.

Racing of Notes is performed two *wayes*, *viz.* by the Bow, and by the Fingers. By the Bow, as when we play Loud or Soft, according to our fancy, or the humour of the Musick. Again, this Loud or Soft is sometime express'd in one and the same Note, as when we make it Soft at the *beginning*, and then (as it were) swell or grow louder towards the *middle* or *ending*. Some also affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent use thereof is not (in my opinion) much commendable. To these may be added that of Playing two, three, four, or more Notes with one motion of the Bow, which would not have that Grace or Ornament if they were play'd severally.

Graces performed with the Fingers are of two sorts, *viz.* *Smooth* and *Shaked*. Smooth is, when in rising or falling a Tone or Semitone, we draw (as it were) the Sound from one Note to another, in imitation of the Voyce; and is expressed by setting down or taking off the Finger a little after the touch of the Bow. In ascending it makes that Grace which we call a *Plain-Beat*, or *Rise*; in descending, that called a *Back-fall*.

De *Triplis*.

Triplas (sive *Minimis* sive *Semiminimis* constant, sive ea deinde in tenuiores *minutias* dividantur, sive *Basi communis* mensuræ superstruantur, adeo ut uni *Minimæ* tres *Semiminimæ*, aut uni *Semiminimæ* tres *Chromæ*, aut uni *Chromæ* tres *Semichromæ* respondeant) facile modulaberis, modo singulae mensuræ binis utrumque lineis definitur.

De Sonorum blanditiis atq; Leporibus.

Epôres variæ ac elegantiae Notis adhiberi possunt, vel Arcu, vel Digitis. Arcu nunc incitatiùs nunc remissiùs chordæ pulsantur; prout cujusque genius aut melismatis indoles suaserit: quæ impulsus varietas eidem aliquando Notæ adhibetur, ita ut exordio submissiori paullatim assurgat vehementius & quasi intumescat. Nonnulli arcu trepidare ac vacillare gestiunt, cuius frequentior usus vix probatur. Plures subinde consequentes Notæ eodem Arcus impulsu venustè exprimuntur.

Nec non sinistre manus digitis varius quasi color Notis appingitur, vel cum ad vocis emulationem unius Notæ sonus in sonum alterius quodammodo colliquescere cogitur, apposito vel retracto digito, paullo post Arcus impulsu. Id si in ascensu fiat, Assurrectio; si in descensu, Delapsus, vocari potest.

Nonnunquam via sternitur ad Notam, cum in eadem Chordâ, vel à tertâ inferiori ad eam sensim adrepimus, diciturque Elevatio, nunc rarius in usu: vel cum idem sit à Tertiâ superiori, est que quasi Delapsus duplex.

Aliquando Nota subsequens praecedentis Notæ sonum particulamque mutuatur, assumpto sibi ab alterâ puncti incremento, atque unius ejusdem vibrationis beneficio utraque Nota coalescit; unde Coalitio dici potest.

Accidit etiam, ut exspirante ferè Note Sono, alterius digiti appressio eliciat acutum nescio quid, atque adeo Acumen nuncupari queat.

Lepôres ex tremoribus oriundi.

Diversis præterea tremoribus Notis accrescit gratia. Pressus cum tremitur leni admodum crispatione, vix variatur sonus, secus, cum apertus. Hoc elegantie genus exoritur, cum intra Toni distantiam sit tremor à loco, à quo aut ad quem transit digitus. Hujuscem Tremoris variae sunt species. 1° Cum ad Notam sequentem assurgit digitus intremiscens, dicique potest Tremula Assurrectio. 2° Cum à Nota præcedenti recedit digitus cum Tremore; unde Tremulus Delapsus vocari potest.

Quo pacto vero in Elevatione, Coalitione, &c. Tremor fiat, ex ipso Paradigmate adjecto, ubi signis characteristicis apponuntur Notæ exponentes, clarius elucescit.

a *Cadent*, and a *Double Rellish*. The *Beat* is the same in nature with the *plain Beat*, the difference only a short shake of the finger before we fix it on the place designed. This, as also the *plain Beat*, is commonly made from the Half Note, or distance of one Fret. The *shaked Back-fall* is also the same in nature with the *plain*, the difference only a shake of the finger taken off, which must be done in the same wideness as it stood. How an *Elevation*, *Cadent*, *Double Rellish*, &c. employ the *Open-shake*, will better appear in their Examples which follow; in which (*exp.*) stands for *Explication*. The Notes which have an Arch or Stroke over or under them, are play'd with one motion of the Bow.

Smooth Graces.	A Beat.	Back-fall.	Elevation.	Double Back-fall.
<i>Lepôres plani.</i>	<i>Assurrectio.</i>	<i>Delapsus.</i>	<i>Elevatio.</i>	<i>Delapsus duplex.</i>

Cadent.
Coalitio.

Springer.
Acumen.

Shaked Graces.	Close-shake.	Open-shake.	Shaked Beat.
<i>Lepôres tremuli.</i>	<i>Tremor pressus.</i>	<i>Tremor apertus.</i>	<i>Tremula Assurrectio.</i>
Shaked Back-fall.	Shaked Elevation.	Shaked Cadent.	Double Rellish.
<i>Tremulus Delapsus.</i>	<i>Tremula Elevatio.</i>	<i>Tremula Coalitio.</i>	<i>Crispata Cadentia.</i>



To these may be added the *Gruppo*, *Trillo*, or any other Movement of the Voyce imitated on the Viol, by playing the like-moving Notes with one motion of the Bow.

Of these fore-mentioned Graces, some are more rough and Masculine, as your *Shaked Beats* and *Back-falls*, and therefore more peculiar to the *Bass*; Others, more smooth and Feminine, as your *Close-shake* and plain Graces, which are more natural to the *Treble*, or upper parts. Yet when we would express Life, Courage, or Cheerfulness upon the *Treble*, we do frequently use both *Shaked Beats* and *Back-falls*, as on the contrary, smooth and swelling Notes when we would express Love, Sorrow, Compassion, or the like; and this, not only on the *Treble*, but sometimes also upon the *Bass*. And all these are concerned in our *Division-Viol*, as employing the whole *Compass* of the Scale, and acting by turns all the Parts therein contained.

The Hand thus directed, we will now proceed to the *Concords of Musick*.

Si quid præterea in vocis ornamentis, Trillis, Gruppis, reliquaque Teretismis singulare est, digitorum blandimento simpliciique Arcus vibratione ad Chelyn concinnè transponere potest.

Inter hæs elegantias aliæ sunt Masculinæ, ut Assurrectio & Delapsus, Bassoque potissimum convenient: aliæ Femininæ, quæ scilicet Tremore leni vel nullo fiunt; Superiorique seu Netodo inserviunt maximè: tametsi pro varietate affectuum, Amoris, Doloris, Audaciae, Timoris, ubilibet comparere queant.

PARS SECUNDA.

Melothesiae Compendium.

Melothesiam seu Compositionem Musicam aliquot hic preceptis complecti visum est. Quà in re, tametsi quidam à Tenore seu Mesodo, nempe quòd illi Parti in Cantu Ecclesiæ plano seu Gregoriano ceteræ accinant atque subserviant, reliquorum concentuum rationem distantiamque desumant; in nostrâ tamen Methodo, à Basso seu Hypatodo quasi à Substrato ac Fundamento ceterarum Partium Intervalla numerare multò erit opportuñs.

cal Composition is to be erected; and from it we are to reckon or compute all those distances or Intervalls which we use in joyning Parts together.

De Intervallis.

Primùm contemplationi se nostræ sifit Unisonus seu Isophonos, ejusdem vide-licet Soni seu Note Repetitio, vel potiùs duarum Notarum in eundem Sonum conspiratio; valetque perinde ac Unitas in Arithmeticâ, Punctum aut Centrum in Geometriâ, estque in nulla divisibilis intervalla. Dum Soni ab Unisono plus minusve recedunt, varia oriuntur Intervallorum genera. Secunda in primis, quæ dividitur in perfectam & imperfectam: Perfecta vocatur Tonus, qui in duos ex aequo Semisses, si Soni proportionem spectes, findi nequit. Attribuuntur ei à plerisque novem Commata seu minora seg-menta; quorum bina conficiant Diaschisma, quatuor Semitonum Minus, quinque Semitonum Majus, adeo ut discriminem inter utramque hanc Secundam imperfectam sit unius Commatis, quam differentiam Apotomen nuncupant. Nonnulli subtilius observant aliquid Tono deesse, quo minus novem Commata expletat; itidem Semitonio Majori quo minus quinque, Minori quo minus quatuor attingat. Sed hæc cùm ad nostrum institutum haud admodum conducant, aliis quibus vacat, pensiculatiūs indaganda relinquimus, uti & ceterorum Intervallorum accuratiores minutias.

such as find leisure and pleasure to search into these nicer subtleties.

Tertia dividitur in perfectam seu majorem quæ Ditonus vocatur, & imperfectam seu minorem quæ dicitur Semeditonus. Notandum verò particulam Semi seu Seme hic

SECOND PART.

§ 1. Use of the Concords, or a Compendium of Descant.

Although our excellent Country-man Mr. Morley, in his *Introduction to Musick*, doth take his sight, and reckon his Concords from the Tenor, as the Holding Part to which He and the Musicians of former times were accustomed to apply their Descant, in order to the *Gregorian Musick* of the Church; yet here, for better reasons (as to our present purpose) I must propose unto you the Bass, as the Ground-work or Foundation upon which all Musi-

§ 2. Of Intervalls.

IN reference to Intervalls, we are first to consider an Unison; that is, One and the same Sound; whether produced by one single voyce, or divers voyces sounding together in the same Tone; and is, in Musick, as an Unite in Arithmetic, or as a Point or Centre in Geometry, not divisible. As Sounds recede more or less from the Unison, so do they make greater or lesser Intervalls. As namely, first, a Second, divided into Perfect and Imperfect. A perfect Second is called a Tone, and cannot (as some contend) be exactly split in two equal halves, as to proportion of Sound, but is by most Authors subdivided into Nine lesser Segments or Comma's, two whereof are assigned to a Diaschisma; four to the lesser, five to the greater Semitone: and the difference between these two Semitones or imperfect Seconds, they call an Apotome. Some more curious Observers of these Fractions will needs say, that a Tone wants somewhat of nine Comma's, and that the greater Semitone doth not altogether reach to five, nor the lesser to four. But these and other like observations being less requisite to our present purpose, it sufficeth to have mentioned them; leaving a further disquisition thereof to

Next follows a Third comprehending the perfect or greater Third by the name of *Ditonus*, and the Imperfect or lesler Third by the name of *Semeditonus*. And here

here it is observable, as also elsewhere, that the particle *Semi* or *Seme* doth not import the half of the whole, but a deficiency, which makes the Sound fall a Semitone short of the more complete and perfect Intervall.

A Fourth is divided into the greater by the name of *Tritone*, which is a prohibited Intervall, and the lesser by the name of *Diateffaron*.

A Fifth is divided into Perfect and Imperfect; the former is called *Diapente*, the latter *Semediapente*; a false Fifth.

A Sixth is divided into the greater Hexachord consisting of a *Tone* and *Diapente*, and the lesser Hexachord consisting of a *Diapente* and *Hemitone*.

A Seventh is divided into the greater consisting of a *Ditonus* and *Diapente*, and the lesser consisting of a *Diapente* and *Semitonus*.

An Octave is divided into Perfect, called *Diapason*, and Imperfect called *Semediapason*.

From these Intervalls arise those Distances which we call *Concordia* and *Discordia*, in such manner and order as you see in the following Scheme, where an Octave is divided into twelve Semitones or Half-notes, such as may be observed in the Stops of fretted Instruments, or the Keys of an ordinary *Harpes* or *Organ*; where (by reason no more subdivisions than twelve are exhibited) no difference appears between a *Tritone* and a *Semediapente*, (each being a Semitone less than a perfect Fifth) though in practical Musick their appearance be different, the one like a Fourth, the other like a Fifth, as you shall see hereafter.

atque alibi saepe, non significare *Semisem* sed *defectum Soni*, utpote qui ad justis intervallis metam non pertingat.

Quarta dividitur in majorem quæ *Tritonus* dicitur, estque intervallum prohibitum, & minorem quæ *Diateffaron* nuncupatur.

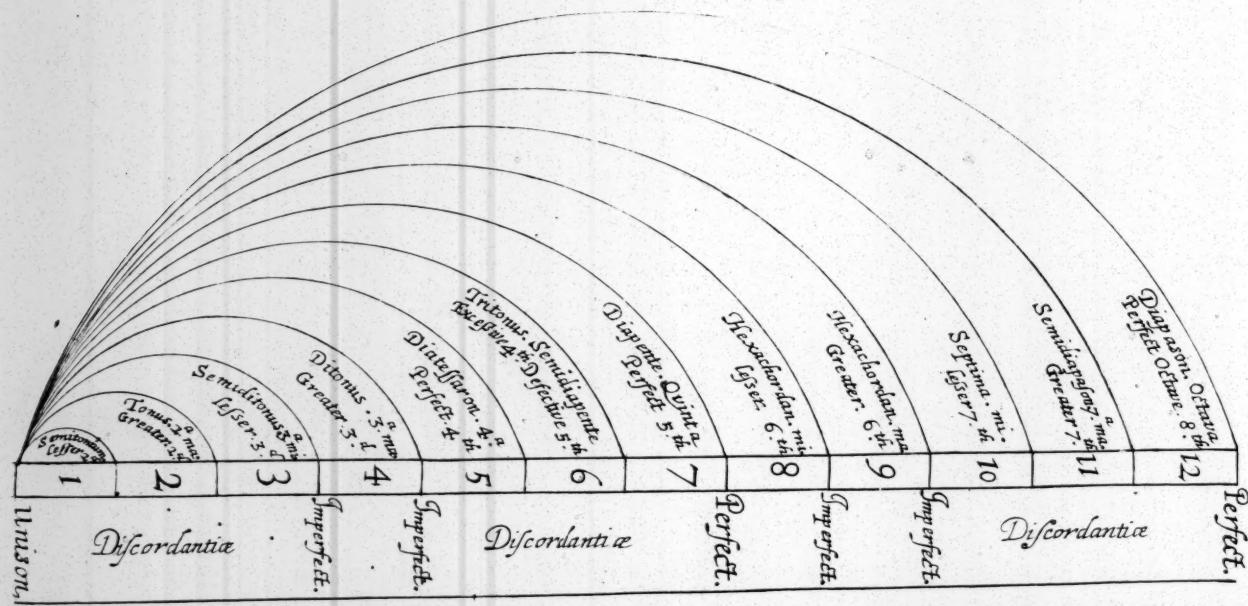
Quinta dividitur in *Perfectam*, quæ *Diapente* appellatur; & *Imperfectam*, quæ *Semediapente*, seu *falsa Quinta*, vocatur.

Sexta dividitur in majorem, quæ *Hexachordon majus*, seu *Tonus* cum *Diapente* dicitur, & minorem quæ *Hexachordon minus* sive *Semitonium* cum *Diapente* nominatur.

Septima dividitur in majorem, quæ *Ditonus* cum *Diapente*, & minorem quæ *Semitonus* cum *Diapente* nuncupatur.

Octava dividitur in *Perfectam*, quæ *Diapason* (seu per omnes chordas) appellatur, & *Imperfectam* quæ *Semediapason* dicitur.

*His Intervallis variæ Concordantiae ac Discordantiae continentur, quarum genesis ac ordo subiecto Schemate exhibetur, in quo Octavam vides in duodecim divisam Hemitoniam, cuiusmodi in Chelyos Canone aliisque Instrumentis secundum Scalam Diatonicam reperire est; ubi quia plura quam duodecim Segmenta seu diaestemata non distinguuntur, nullum discriminem (quoad Intervalla) appetat inter Tritonum & Semediapente; cum utriusque distantia à quinta perfecta unius duntaxat sit Semitonii: quamvis in praxi Tritonus *Quarta*, Semediapente *Quintæ* speciem præ se ferat.*



De Concordantiis.

Quatuor ex his vocantur Concordantiae; Tertia, Quinta, Sexta, Diapason, earumque Octavæ; Tria reliqua intervalla dicuntur Discordantiae; Secunda, Quarta (tametsi hanc quidam Concordantias subinde annumerent) Septima, earumque Octavæ.

Inter Concordantias due sunt Perfectæ; Quinta & Octava: ita dictæ, quod aures plenâ quadam Voluptate permulcent. Reliquæ due sunt Imperfectæ, Tertia & Sexta; ita nuncupatae, quod tenuiori concentu aures recreant.

Transitio Concordiarum.

Observandum porrò duas Perfectas ejusdem generis Concordantias sibi invicem succidentes, verbi gratia, duas simul Quintas, aut binas continenter Octavas, quod auditum nimiâ satietate oppleant, prohiberi; nisi forte adversis sibi motibus, (in pluribus presertim partibus) occurrant, aut in eadem sède consistant.

§ 3. Of the Concords.

Concord are these; a Third, a Fifth, a Sixth, an Eighth, and their Octaves. All the rest (with their Octaves) are Discords. A Fourth, as it is an Intervall betwixt the Fifth and Eighth in the two upper parts, may in that sense be called a Consonant, but Computed with the Bass, it is a Discord.

Again, Concords are of two Sorts; Perfect and Imperfect. Perfect are these, a Fifth and Eighth. Imperfect, are a Third and Sixth; which two last have yet another Distinction, to wit, a greater and a lesser Third, as also a greater and a lesser Sixth.

§ 4. Passage of the Concords.

First, take notice that two Perfects of the same kind, as two Fifths, or two Eights, rising or falling together, is not allowed in Composition; but if the Notes stand still in the same place, or if one of the parts remove into the Octave it is allowed. Or if the parts remove in contrary motion, it may be allowed in Songs of many parts, as thus,

A Quintâ tamen ad Octavam, aut ab Octavâ ad Quintam promiscuè transiri potest; modo altera Pars fixa in statione permaneat, aut non nisi gradatim se moveat. Nam si Partes per saltum unâ progrediantur, minus grata ista Perfectarum collocatio accidet.

Imperfectæ vero Concordantiae ascendendo aut descendendo continuari possunt.

Denique ab unâ Concordantia ad aliam transire nil vetat, modo evitetur Relatio non harmonica, quæ tum accidit, cum Nota mollis dure inconcinnè absque opponitur.

But you may pass from a Fifth to an Eighth, or from an Eighth to a Fifth, when you please; provided that one of the Parts either keep its place, or remove but one degree: For if both Parts leap together, the passage is less pleasing.

As for Thirds and Sixths, which are Imperfect Concords, two, three, or more of them rising or falling together, is no so loècisme in Musick.

In fine, you have liberty to pass from any one, to any other different Concord, provided you avoyd Relation inharmonical; that is, a harsh and unpleasing reflection of Flat against Sharp.

§ 5. Concerning the Key or Tone.

Very Composition in Musick, be it long or short, is (or ought to be) designed to some one Key or Tone, in which the Bass doth always conclude. This Key or Tone is called Flat or Sharp, according as the Key-note hath the lesser or greater Third next above it. If it be the Lesser Third, 'tis called a Flat Key; if the Greater Third, 'tis a Sharp Key, thus exemplified.

How strange or difficult soever some Songs may appear by reason of the Flats or Sharps set at the beginning of them, yet all is but in relation to the Lesser or Greater Third taking place next above the Key or Tone-Note; being the very same, in all respects, with the first Instances of the Lesser and Greater Third above G.

As the Bass is Flat or Sharp, so must the other Parts be set, which are joyned to it.

All these things will best appear in Counterpoint; that is, when we set the Notes of the higher Parts, Note for Note, just over the Notes of the Bass, which (to a Beginner) is the easiest way of shewing the use of the Concords. But first I must direct you

De Melothesiae Clavi seu Tono.

Omnis porro Melothesia ad Clavem aliquam seu Tonum reducitur, in quo nimirum Bassus post varias fluctuationes quasi in Portu anchoram jacit. Tonus durus dicitur, cum Tertia supra Notam Toni cardinalem dura est seu Ditonus. Tonus denominatur Mollis, si predicta Tertia mollis fuerit seu Semiditonius.

Observandum porrò Tonos Duros, tametsi alii aliis peregriniores apparent, omnes esse non affines modò sed ejusdem planè indolis; adeò ut per Transpositionem, non solum quotquot hic sunt reliqui, sed quotquot omnino excogitari possunt, ad primum in G. nullo negotio revocentur. Quod de Tonis Mollibus perinde intelligendum est.

Ad Tonum Bassi partes ceteræ componuntur.

Horum omnium periculum optimè fiet in Contrapuncto. Est autem Contrapunctus cum Nota supra Notam, sine coloribus, Musice construitur.

Quâ ratione Bassus conformandus sit.

Iaciatur itaque imprimis fundamentum; hoc est, Bassus concinnetur iis legibus: Primo, ut Tono conveniat, Cadentiis intermediiis, siquæ fuerint, assumptis finali clausula hand alienis; in Quintâ videlicet aut Tertiâ superius. In Tono tamen duro vice Tertiæ, in quâ Cadentia minimè convenit, assumatur Quarta aut Secunda.

thereof make use of the Fourth or Second above the final Key, in this manner.



Secundo, Bassus moveatur plerumque per Saltus ad Tertiâ, Quartam, & Quintam; gradibusque duntaxat iis gaudeat, quibus intra Toni fines coerceatur. **C**antus autem gradario ut plurimum incessu procedat.

Tertiò denique, auspicium sumatur à Tono molli, sepositis consultò, ad majorem facilitatem, Notis duris.

Quo pacto Cantus Basso adstruendus sit.

Superstrue porro **C**antum **B**asso, adhibendo Tertiâs, Quintâs, Octavâs (seclusis tantisper Sextis, quæ Notis duris congruunt maximè) ut quæque vicinior magisque in promptu est. Numerosque arithmeticos 3, 5, 8, ut-pote Concordiarum characteres inscribe; ut sic vel ad oculum pateat cuiusmodi sint.



Notandum verò, ubi partes pauciores concinunt, imperfectas Concordias prælegendas perfectis, ut aurium fastidio consulatur. **H**inc in Eiciniis raro usurpatur Octava, nisi in principio, clausulâ finali, aut intermedia, vel cum partis contrariis incedunt motibus.

Take notice that in few Parts Imperfect Concords are more delightful than Perfects, as not satiating or cloying the Ear so much as the multiplicity of Perfects do. Hence it is that in Two parts we seldom use Eights, unless to the Beginning-Note, Ending-Note,

F Cadent-

§ 6. How to frame a Bass.

IN making a Bass three things must be observed; First, that it be natural to the Key designed, making its middle Closes (if it have any) in such other Keys as have dependence upon the said Key; such are the Fifth and Third, if it be a flat Key; but if it be a sharp, employing the greater Third (which is not so proper and easie for a middle Close) you may in stead

thereof make use of the Fourth or Second above the final Key, in this manner.

Secondly, let your Bass move for the most part by Leaps of a Third, Fourth, or Fifth; using degrees no more than to keep it within the proper bounds and Ayre of the Key.

Thirdly, I would have you (for more ease) to make choice of a Flat Key to begin with, and avoid setting of sharp Notes in it for some reasons which will appear hereafter.

Let this short Bass serve for an Example, which hath a middle Close in B the Flat third to the Key.

§ 7. How to joyn a Treble to the Bass.

ABass being prick'd, you may joyn a Treble to it by setting like Notes a Third, Fifth, or Eighth above it. As for Sixths (which properly belong to sharp Notes) I shall speak of them hereafter. Now, as the proper movement of the Bass in Counterpoint, is (for the most part) by Leaps, so the natural progression of the Treble is a rising and falling by degrees: and therefore, when you have set a Third, Fifth or Eighth over the first Note of the Bass, you may take for your next, (and so from one to another) that Concord which affords the nearest Compliance to that movement by degrees, as you see in the Example. If you set a figure under each Note as you prick it, to signifie what Concord it bears to the Bass, as you here see them, it will be some ease to your Eye and Memory.

Cadent-Notes, or where the Parts proceed in contrary motion; that is, one ascending and the other descending.

§ 8. Composition of three Parts.

When you are perfect in setting a *Treble* and *Bass*, you may add to them a third Part, as for instance, an *Alt*, whose proper region is next under the *Treble*; and therefore I would have you set it (Note for Note) in those Concords which are nearest thereto. Provided, that if you intend your Composition for no more than three Parts, one of the two upper Parts be still a Third to the *Bass*, for the reason above-mentioned.

I have made the *Treble* and *Alt* both of them end in the Eight to the *Bass*, which in my opinion is better (the Key being flat) than to have the *Treble* end in the sharp Third; that Concord being more proper to some inward Part at a Conclusion.

Concerning those two Notes which you see made sharp in the *Alt*, take notice, that when the *Bass* ascends a Fourth, or descends a Fifth, it commonly requires the sharp or greater Third to that Note from which it so riseth or falleth.

§ 9. Composition of four Parts.

Being perfect in composing of Three Parts, you may try how you can add to them a Fourth Part, which now remains to be the *Tenor*; concerning which, these things are to be observed. (1.) That it be set (as much as may be) in Concords different from the other two upper Parts. (2.) That it be set as near as you can to the *Alt*; for the Melody is best when the upper Parts are joyned close one to another. (3.) That you avoid the Consecution of two Fifths, or two Eights, rising or falling together; as well amongst the upper Parts themselves, as betwixt any one Part and the *Bass*.

All which is at once performed by taking the next Concord, Note for Note, which you find under the *Alt*. As appears by the following Example.

De Triphoniis.

Hisce peractis, si alteram forte Partem hanec velis, verbi gratia, Altum, cuius sedes est proxime infra Cantum, vide Concordantiis utaris, quae ad Cantum proprius accedunt; Tertiamque in alterutra Parte nunquam omittas, dum Tricinium adornas.

Vides in Paradigmate Cantum & Altum ambos in Octavam desinere; quod in Tono molli convenientius videtur, quam si Cantus transisset in Tertiam duram, quae in ultima Clavulâ gregariæ atque interiori Parti in Polyphonis potius convenit.

Quando Bassus assurgit ad Quartam, aut descendit ad Quintam, Nota quæ præcedit hujusmodi ascensum vel descensum requirit Tertiam majorem; unde secundam & penultimam Altii notam duplicato decussi ad gradum Ditoni elevatam vides.

De Tetraphoniis.

Ubi te in Triphoniis jam satis exerceuris, ad Tetraphonia transire poteris, cæteris Partibus adjuncto Tenore. Quædam autem hic observanda. 1° Ut Pars assumpta adornetur Concordantiis, quantum fieri poterit, ab utraque aliâ Parte diversis. 2° Ut quam proxime Alto subnectatur; tum enim harmonia perfectissima consurgit, cum Partes superiores maximè sunt affines atque conterminæ. 3° Ut duarum Quintarum & Octavarum consecutionem non minus inter superiores Partes, quam inter illas & Bassum ascendendo aut descendendo fugias.

*In Paradigmate, per
multimam Altū, in duas
Semiminimas divisam
vides, quarum prior
Notæ præcedenti colliga-
tur, unde ligatura voca-
tur, Cadentiamque ex-
ornat plurimū: quod
imitari poteris qualibet
in Parte, quæ Ditonum
Basso occinit in Notā pe-
multimā.*

I have broken the last Note but one of the *Alt*, into two *Crochets*, and joyned one of them to the Note before it, making it, by that means, a Binding-Cadence; which you may imitate upon the like Notes, in that Part always which bears the sharp or greater Third to the *Bass* in the next Note before any Close.

*Ubi huic Methodo assueveris, majori deinde
cum libertate omnes simul Partes componere
fas erit, quavis cuilibet parti attributā Con-
cordantiā, modo sua singulis assignetur, nec
interea omittatur Tertia.*

together, disposing them into such Concords as you think most Convenient: Provided that one of the parts be still a Third to the Bass, which in Composition of three or more parts, should never be omitted.

De Sexta.

Hactenus nihil actum de Sexta; quæ tum adhibetur (loco Quintæ) cùm Bassus in Notis duris versatur, quales ferè sunt Ditonus supra Tonum Melothesiae, Semiditonus infra, atque illa Nota quæ Primariae proximè substat; ejusmodi enim notæ dure Sextam postulant. Vide Paradigma.

*Notandum vero 1° Quintam & Sextam
in Contrapuncto nunquam simul usurpari.
2° Semitonium infra Cardinalem Bassi Notam
Octavam sine aurum offensione non admittere;
quare amandatā Octavā duas partes in
eadem potius Tertiā invicem complecti de-
bent. 3° Bases quæ notis ut plurimū constant
poscentibus Sextam, paucioribus quām pluri-*

Though for ease and order's sake I shewed you first how to joyn one part to your Bass, then two, and lastly three, by setting and adding one part after another; yet now it is left to your liberty to carry on all your upper parts (so many as you design)

§ 10. Concerning a Sixth.

IF your Bass have sharp Notes in it (such are commonly the Half Note under the Key or Tone, the greater Third above it, and sometimes also the lesser Third under it:) Notes standing in these places do commonly require a Sixth to be joyned to them, as you see in this Example.

Here you have three Notes in the Bass, which require the lesser Sixth to be joyned to them; The First in *E*. (the lesser Third under the Key) whose Sixth is in the Treble. The Second in *F* Sharp (the half Note under the Key) whose Sixth is in the Tenor. The Third in *B*. Sharp (the greater Third above the Key) whose Sixth is in the Alt. Concerning which some things are to be Noted.

First, That when the Sixth is used, the Fifth must be left out; for a Fifth and Sixth must not sound together in Counterpoint. Secondly, That the Half-Note under the Key, doth hardly admit an Eight to be joyned to it, without offence to a Critical Ear; and therefore have I put two parts in the same Third, as you see in the first

Bar, rather than have any part to sound in the Eighth to that Sharp Note in *F*. Thirdly, That Basses, consisting much of Notes requiring a Sixth, are more apt for few than for many Parts. Fourthly, That the Bass, in such kind of Notes, doth want a Third of its full Latitude or Compass; as is evident in this, that if you do but remove the said Sharp Notes a Third lower, those Sixths are changed in Eights, the Thirds into Fifths, and the Sharp prohibited Eight into a Third, as in the Example following. And thus you see where Sixths are used, and how they may be avoided when you desire it.

From hence it appears, that seeing a Fifth and Sixth are never used together in Counterpoint, it consequently follows that there can be but three several Concords (which are a Third, a Fifth or Sixth, and an Eighth) joyned at once to any one Note of the Bass. And therefore if you have a mind to compose more parts than four, (as five, six, seven, or eight parts) it must be done by redoubling those Concords in their Octaves, and making the parts pass into different changes to avoid the Consecution of Fifths and Eights, which duely observed, your Composition (no doubt) will be Harmonions.

§ 11. Use of Discords.

Discords are two wayes admitted into Musick: First, in Diminution; that is, when two, three, four, or more Notes of one Part, are set against one Note of a different Part: In which position a Discord is allowed to any Note of the Diminution, except the Leading Note, which should always be a Concord. Example

Here observe, that two, three, four, or more Notes standing together in the same Rule or Space, may be considered as one intire Note; and may admit the application of a Discord to any of them, the first, only excepted. Example.

bus Partibus aptiores esse. 4° *Bassum*, cum ejusmodi Notas recipit, carere ad sui complementum ac latitudinem debitam, *Ditono* inferiori; quem si subnebras, jam *Sextæ* mutabuntur in *Octavas*, *Tertiae* in *Quintas*, quæque fuisse *Semitonii* *Octava* sed inconcinna, jam cum lepore fit *Tertia*.

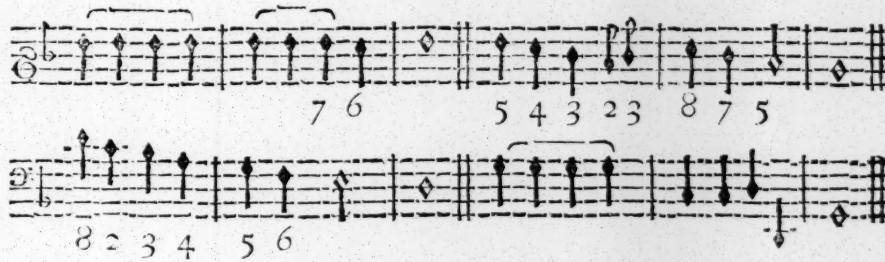
the Thirds into Fifths, and the Sharp prohibited Eight into a Third, as in the Example following. And thus you see where Sixths are used, and how they may be avoided when you desire it.

*Ex his omnibus patet, non nisi tres reperiri Consonantias eodem simul tempore Basso insistentes; eaq; sunt *Tertia*, *Quinta*, vel *Sexta*, & *Octava*. Quod si plures quam quatuor Partes compone animus est, prædictæ consonantiae in iis Compositis seu Octavis representandæ sunt; Unde, dum duarum Quintarum aut Octavarum compositionem declinas, suavem ac versicolorem Melodiae texturam consurgere necesse est.*

Quis Discordantiis locus sit.

Discordantiarum in Musica duplex est *Dusus*. Primo, in *Diminutione*; cum videlicet binæ, trinæ, aut plures Notæ sibi invicem gradatim subnexæ, uni alterius Partis Notæ respondent. Providendum tamen, ut primitia Nota sit Concordia.

Hic observa duas, tres, aut plures subinde Notas in eadem linea vel Spatio consistentes, instar unius longioris notæ considerari posse; atque adeo easdem omnino pati Discordantias, quas admitteret Nota illa integra longior, cuius haec particula censetur.



Secundo, *Discordantias locis est in Syncopis ac Ligaturis*; cum nimis pars una nexus quodam ac colligatione duarum Notarum in eadem statione detinetur, atque ab allis tone alterius Partis que interea progressum quasi conseruandi videtur: habetque id plurimum elegantia, si non temere sed cum indicio fiat.

The other way in which *Discords* are not only allowed, but of most excellent use, is in *Syncopation* or *Binding*; that is, when a Note of One Part ends and breaks off upon the Middle of the Note of an other Part, as you see in the following Examples.

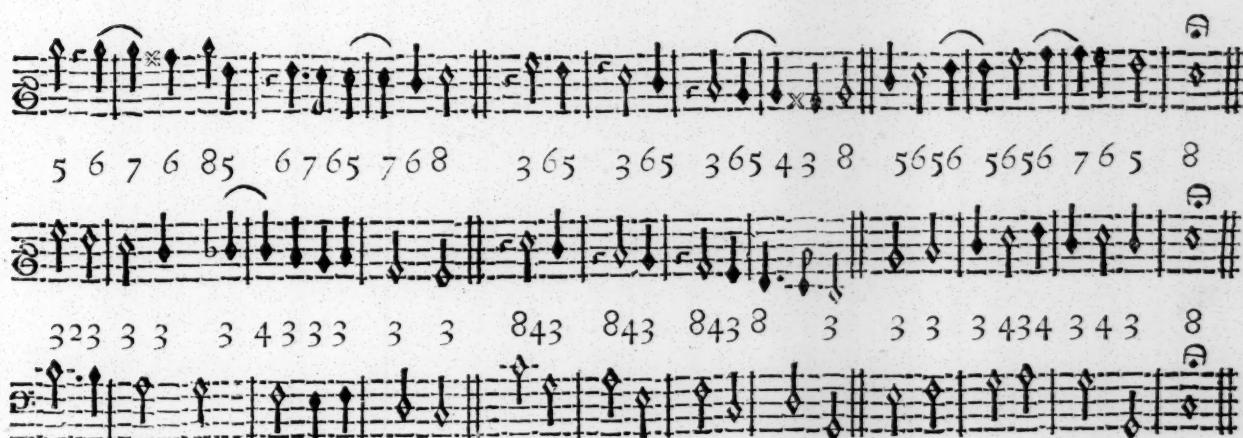
Syncopis in Dyphoniis.

Syncopation in two Parts.



Syncopis in Triphoniis.

Syncopation in three Parts.



Et quamvis *Discordantia* initio alicujus Note in *Basso* applicatur, nihil interest, modo particula prior ligaturae ei *Concord* sit, ac deinde *Discordantiam* emolliat *Concordantia* subsequens, que *Imperfecta* plerumque esse debet.

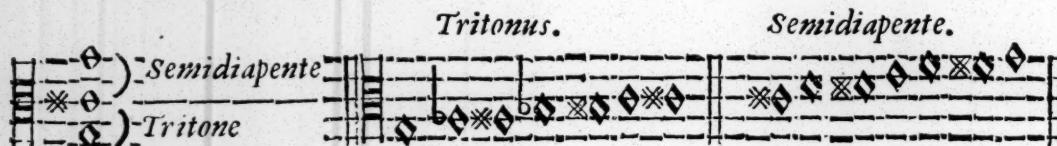
In this way of *Binding*, a *Discord* may be applyed to the first part of any Note of the *Bass*, if the other part of the Binding Note did found in *Concord* to that Note which went before.

Discords thus admitted, we are next to consider how they are brought off, to render them delightful to the Ear ; for simply of themselves they are harsh and displeasing, and introduced into Musick for variety ; or, by striking the sense with a disproportionate Sound, to beget attention to that which follows ; to the hearing of which, the Ear is carried on (as it were) by a necessary expectation.

This winding or bringing a discord off, is best effected by changing from thence into some imperfect Concord, to which more sweetness is added by the Discord going before. Yet here the Ear is not fully satisfied until these Discords and Imperfect Concords arrive at One more perfect, where (as at a period) we understand the sense of that which went before. Now, in passing from Discords to Imperfects ; or from Imperfects to Perfects, the Rule should be this ; that we deflect to that which is nearest rather than to one more remote : Hence it is that the greater Sixth is observed (by *Des Cartes*) to pass more naturally into an Eighth, and the lesser Sixth into a Fifth. This little remove, by a Tone or Semitone, connects and makes smooth the Ayre of the Musick in passing from Concord to Concord ; which, by a greater remove, would rather seem disjointed.

§ 12. Of the excessive Fourth, and Defective Fifth.

Although an Excessive Fourth and Defective Fifth be Discords, yet are they of most excellent use in all Figurate Musick, and are sometimes set without Syncope or Binding, which (according to the Rules of Composition) is not allowed to other Discords. Either of them consists of six Semitones, which seems the same, as to proportion of Sound ; But here we must consider them as they are represented to the Eye, like a Fourth and a Fifth, which (if you place one above the other) compleat the Compas of an Octave, thus.



A Tritone naturally passeth into a Sixth, a Semidiapente into a Third.

Curandumque ut Tritonus ad Sextam, Semidiapente ad Tertiam transeat.

Example.

Diximus

Chelys, Minuritionum, &c.

*Auribus verò per discordantias concordan-
tiasque imperfectas variā expectatione tradu-
ctis atque suspensis tum demum sicut satis, cùm
in perfectis Concordantias Melodia quodam-
modo colligescit. Idcirco enim Discordan-
tias in Musicā concessus est locus, tum, ut va-
rietati consulatur, tum, ut ejusmodi asperi-
tate quasi vellicatae aures Consonantiarum suc-
cessione levari ac permulceri gestiant.*

*Transitus autem Discordantiarum ad Con-
cordantias imperfectas maximè vicinas fieri
ut plurimum debet : quod etiam in progres-
sione Imperfectarum ad perfectas observandum
est. Hinc Sexta major ad Octavam, minor
ad Quintam genuino lapsu pergit. Atque hac
æquabili gradatione, suavior absque incon-
ditâ subsultatione Melodia redditur.*

De Tritono, & Semidiapente.

Quamvis supra dictum sit, Tritonum & Semidiapente intervalla prohibita, ac Discordantias plerumque censeri ; est tamen eo-
rum usus nonnunquam in Musica elegantissi-
mus. Nam etiam absque Syncope Basso cum
gratiā opponuntur, quod aliis discordantiis,
nisi forte veterani Musurgi peritiā scitè attem-
perentur, vix conceditur.

Diximus præterea Quintam unā cum Sextā in eadem Contrapuncti plani sède comparere neutquam posse: Secus est, quando Semidiatente in posteriori parte ligature exhibetur; tunc enim requirit Patrocinium atque unbraculum Sextæ, ut sese auribus gratiū sifstat. Quo in casu, si recte expendatur, Semidiatente supplet locum discordis Septimæ, ac Sexta ei imminens obit vices Octavæ; ut facile patebit, si Eassum ad Tertiam inferiū demiseris.

place) a Third, Fifth, and Eighth. And therefore if a Hundred or Hundred Thousand Voices were joyned together in Musical Concordance, they must all sound in these Three Concords or in their Octaves, which is still but the same species.

Contemplatio Concordiarum Musica-rum.

ATque hic quis non jure merito obstru-pescat, cùm animum subit ex Concordiis dumtaxat tribus, paucis subinde intertextis discordantiis, tam innumerabilis prognata soboles, ut quicquid unquam Melothesia fuit vel futurum est, ex his quasi elementis coalescat. Auget admirationem per septem distributa Gradus, (unde hæc concordia discors emanat) tam apta Sonorum complexio, eodem literarum ordine in Scalâ Musica exhibita, quo recursantes per annum dierum Hebdomadas primævæ rerum originis imaginem repræsentamus.

Numerum hunc Orpheus fastis immorta-libus consecravit, cùm Lyram suam, (quæ à Pythagora Samio in Ægyptiorum adytis reperta olim, atque è tenebris in bono lumine collocata, Alexandri temporibus etiamnum superstes fuit) Heptachordam esse voluit; ut septenis Fidibus septem Planetarum discursus atque concentum, quoties fila pulsaret, auribus atque animo sifteret. Neque verò absimilis est Sonorum ac Siderum harmonia, cùm illorum concordia horum aspectibus ad amissim respondeat. Isophonia siquidem Astrorum resert Conjunctionem; extremi Diapason termini, Oppositionem; comprehensæ intra Octavam Concordiæ, Tertia, Quinta, Sexta, Trinum, Sextilem cæterosque in Zodiaco aspectus intermedios. Utque Planetarum varia inter se collocatio orbi inferiori alios atque alios impertit influxus, ita diversa Sonorum Eucrasiamiros in auribus animisque motus excitat, quibus in omnis harmoniæ authorem admirabili sursum contemplatione rapiantur. Unde suum in Templis sacrisque locum Musica jure merito vendicat.

transmit their Influences into Elementary

A defective Fifth doth naturally require a Sixth to be joyned with it, as you see it set in the Example; which perhaps may seem a contradiction to what I said (pag. 19.) that a Fifth and Sixth must not sound together; that is, as Concords set Note against Note without binding: But this Fifth stands as a Discord, and is back'd with a Sixth to mollifie its harshness: For (as I have formerly said) there can be but Three Concords joyned at once to the Bass, which are always (except when a Sixth takes

§ 13. Reflections upon the Concords of Musick.

AND here I cannot but wonder, even to amazement, that from no more than Three Concords, (with some intervening Discords) there should arise such an infinite variety, as all the Musick that ever has been or ever shall be composed. And my wonder is encreased by a consideration of the Seven Gradual Sounds or Tones, from whose various positions and Intermixtures those Concords and Discords do arise. These Gradual Sounds are distinguished in the Scale of Musick by the same seven Letters which in the Kalender distinguish the seven dayes of the Week; to either of which, the adding of more is but a repetition of the former over again.

This Mysterious number of seven, leads me into a contemplation of the Universe, whose Creation is deliver'd unto our Capacity (not without some mystery) as begun and finished in seven dayes, which is thought to be figured long since by *Orpheus* his seven stringed Lyre. Within the Circumference of this great Universe, be seven Globes or Spherical Bodies in continual Motion, producing still new and various figures, according to their divers positions one to another. When with these I compare my seven Gradual Sounds, I cannot but admire the Resemblance of their Harmonies, the Concords of the one so exactly answering to the Aspects of the other; as an Unison to a Conjunction, an Octave to an Opposition; the middle Consonants in a Diapason, to the middle Aspects in an Orb; as a Third, Fifth, Sixth, in Musick, to a Trine, Quartile, Sextile in the Zodiack. And as these by moving into such and such Aspects Bodies; So those, by passing into such and

such Concords, transmit into the Ear an Influence of Sound, which doth not only strike the sense, but even affect the very soul, stirring it up to a devout Contemplation of that Divine PRINCIPLE from whence all Harmony proceeds; and therefore very fitly applyed to sing and sound forth his Glory and Praize.

When I further consider that Three Sounds placed by the Interval of a Third one above another, do constitute one entire Harmony, which governs and comprises all the Sounds which by Art or Imagination can, at once, be joyned together in Musical Concordance; This I cannot but think a significant Embleme of that Supreme and incomprehensible THREE in ONE, Governing, Comprising and Disposing the whole Machine of the world with all its included parts, in a most perfect and stupendious Harmony.

I insit not upon things of common observation, as that a String being struck, the like String of another Instrument (tuned in Concordance to it) should also sound and move; or that the Sound of a Sackbot, Trumpet, or like extended *Tube*, shoule, by a Stronger emission of the Breath, skip from Concord to Concord before you can force it into any gradation of Tones, &c. What I have already mention'd is enough to persuade me that there is a greater mysterie in the Harmony of Sounds, than what hath been yet discovered.

§ 14. The Analogy of Musical Concords to the Aspects of the Planets, illustrated in the following Scheme.

Where you have the seven Gradual Sounds in their orderly progression represented on the Diameter-line. Upon which, is also described a *Diapason* with its included Consonants, according to the Arithmetical division thereof, as experimentally found upon a Monochord, or the String of any fretted Instrument, from the Nut to the middle thereof. The outmost Circle represents the Zodiack, and the Aspects of the Planets, to which you see the *Diapason* with its Intersections exactly agreeing; as viz. The two Terms thereof, to a Conjunction and Opposition; The middle Section (which generates a Fifth on one side, and a Fourth on the other) to a □. A Third and a Sixth compleating also the Compass of an Octave, as a Δ and * do a Semicircle or the two opposite points of an Orbe. To which may be added, that a *Diapason* is divided into Twelve Semitones, as the Zodiack into Twelve Signes or Sections.

The other Figure shews, that all the Sounds that can possibly be joyned together in Musical Concordance, are still but the reiterated Harmony of Three.

Nec vacat Mysterio, ternos per intervalla sonos invicem superimpostos universæ Harmoniæ medullam ac summam ambientis vinculi nodo nexuque completi. Divinæ illius Atonadis Triadisque nutu suo omnia in ordine pondere et mensurâ gubernantis, non leve simulachrum; quo nihil ad Musicae laudem illustrius, nihil excellentius.

Reliqua itaque luc attexere, tametsi admiranda, nil attinet; cujusmodi sunt, fidem pulsatam ab alterâ homophonâ fide etiam intactâ responsionem quodammodo aliquam acclamationemque accipere: Tubæ, cæteraque ejusmodi oblonga instrumenta pneumatica, sonos gradatim consequentes modulanti negare, nisi prius per solitas concordantias saltitando exordium feceris.

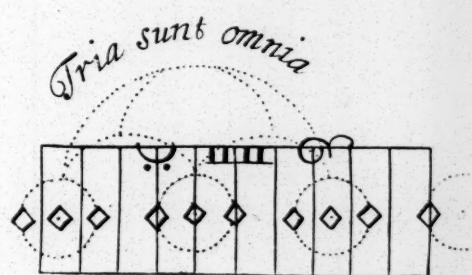
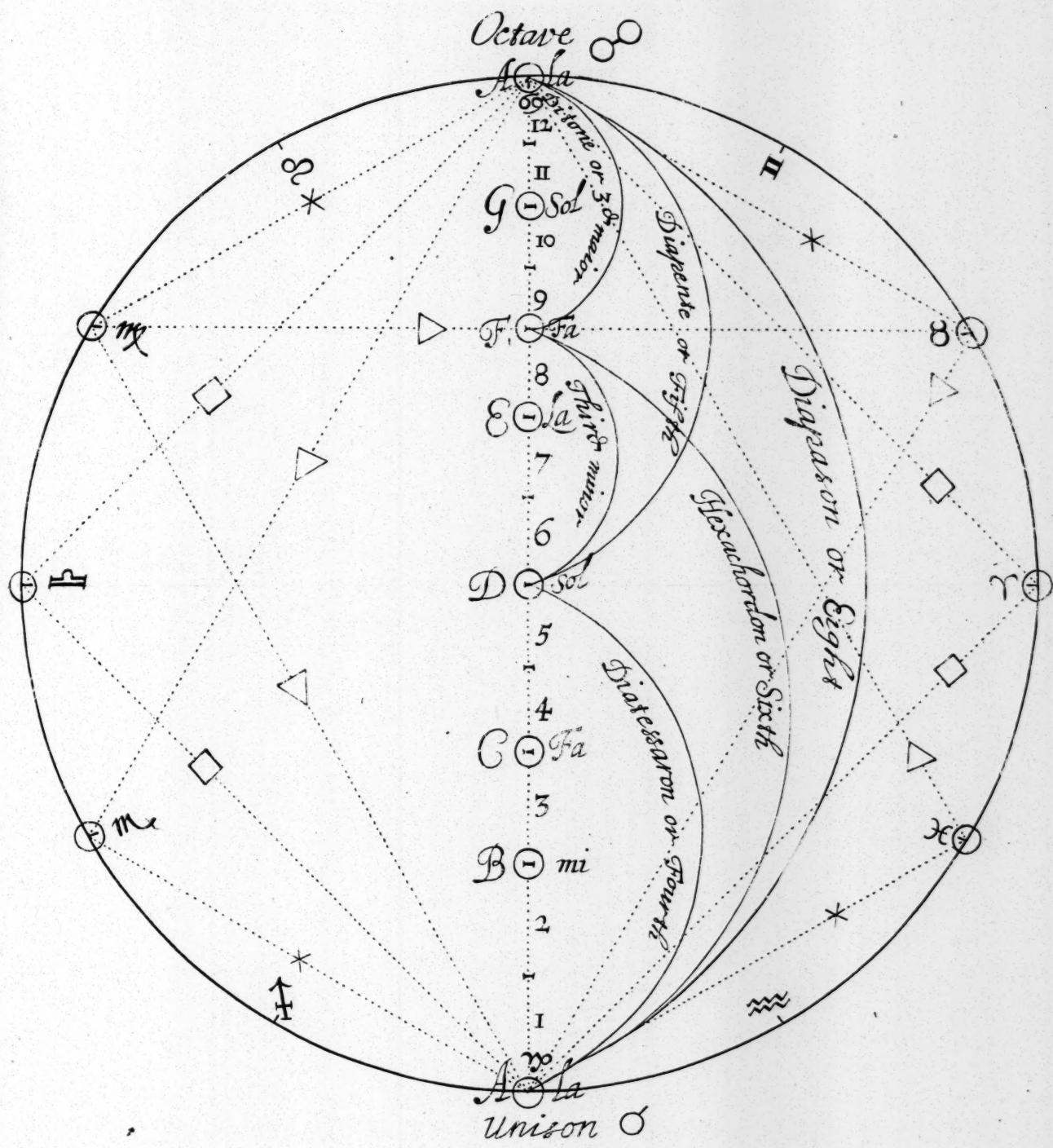
Stronger emission of the Breath, skip from Concord to Concord before you can force it into any gradation of Tones, &c.

Musicarum Concordiarum Analogia ad Planetarum aspectus.

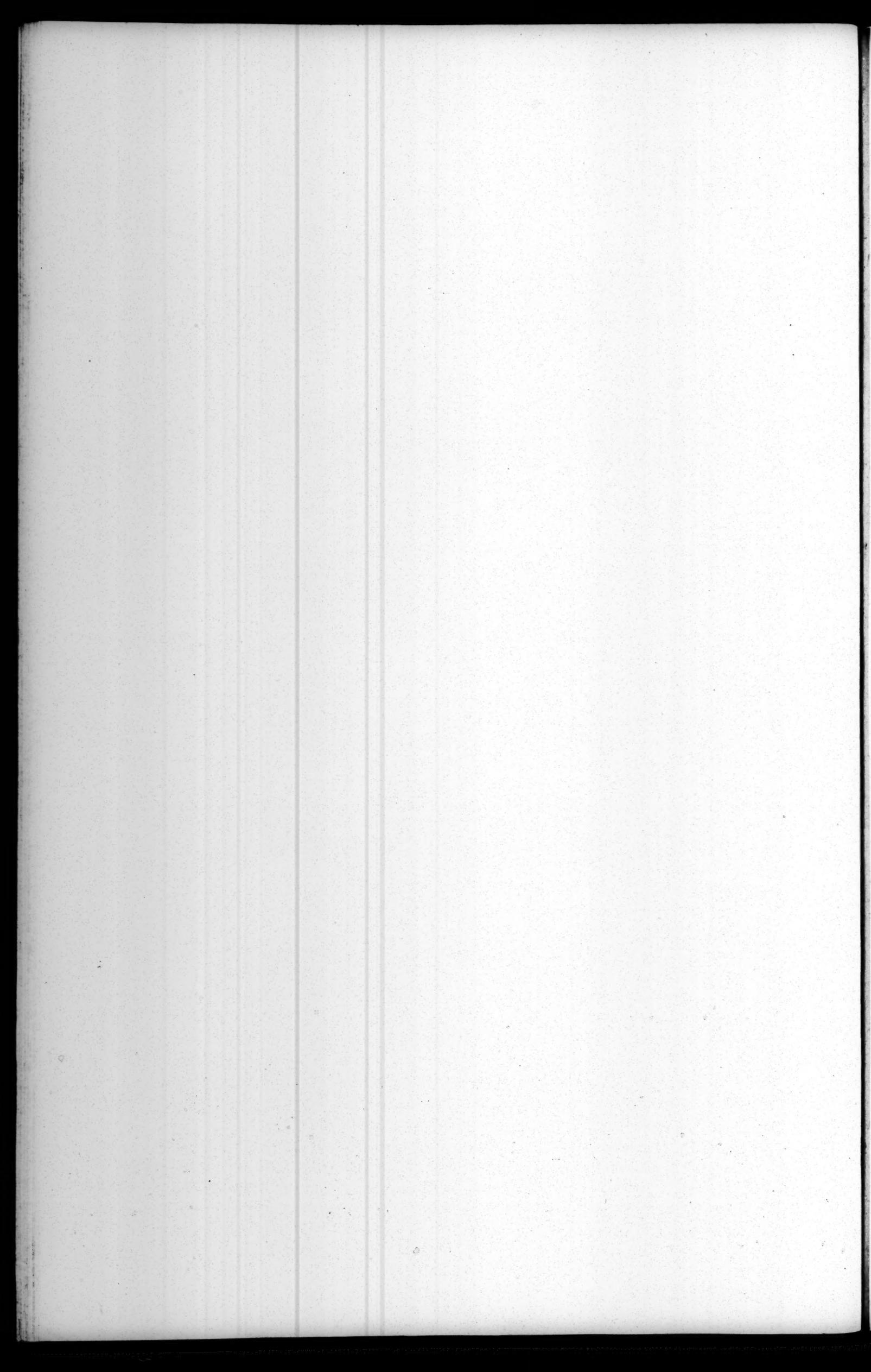
*Septem in sequenti schemate gradatim soni, quos intra Limites Diapason, stylus Diatonicus exhibet, in linea Diametro arithmeticè representantur. Circulus Zodiacum refert, aspectumque Planetarum, cuius intersectionibus Octavæ partitiones exactè respondent. Extremi siquidem ejus termini Conjunctionem Oppositionemque imitantur. Partitio media, quæ hinc Quartam, inde Quintam respicit, □ adumbrat. Tertia ac Sexta Octavam ut Δ ac * Hemicyclum explet. Quibus adde, Octavam duodecim constare Hemitonias; non secus ac Zodiacus signa duodecim variis animalium figuris descripta complebitur.*

*Compass of an Octave, as a Δ and * do a Semicircle or the two opposite points of an Orbe.*

Figura infima Omnes omnino sonos quotquot concentum simul efficiunt, Ternarii Harmoniæ identidem repetitâ contineri demonstrat.



Benedicta sit sancta et in via trinitas



CHELYS,

Minuritionum Artificio Exornata.

PARS TERTIA.

*Quà ratione Minuritiones ad Basin ap-
tandæ sint.*

Minuritio ad Basin nihil aliud est, quàm aut ipsius Baseos, aut a'iarum Partium, quæ Basi accini possunt, in variis melicas Minutias Sectio; unde vulgo Divisio Musica appellatur. Ea, uti omnium ferè Instrumentorum Musicorum, ita Chelyos imprimis perfectio Summa est. Rem omnem, si cui peregrina est, verbo primum complectar; deinde fusiis artis documenta subjungam.

Fundamentum quodvis rectè concinnatum bis describitur; cuius exemplar alterum Organo, Clavicymbalo, seu alii Instrumento sustinendum traditur; alterum ob oculos Musurgi variis Melodiae elegantiis exornandum proponitur, quibus inventionem dexteritatemque pariter ostentet: quod nonnullis fæliciter adeo succedit, ut Auditores non modo singulari voluptate permulceant, sed admiratione etiam incredibili non raro percellant.

Quod si ad tantam excellentiam primasque pertingere pance conceditur, ac reliquis certè in secundis non sine laude consistere licebit; si, quod inventioni deest, dexteritate explorere, atque aliorum compositiones concinnè modulari nitatur: tametsi enim hoc admirationis minus fortasse habeat, quod hic aliena utendum sit operâ, ac sedula præmeditatio plerumque antecedat, Melothesia tamen præstantiæ exactèque modulandi industriâ plus sâpe afferit voluptatis: Atque ut ab hoc inferiori gradu ad altiorem concendere pluribus in promptu sit, visum est hujuscæ artificii fontes omnibus aperire, ac publici juris facere.

self or others have made for that purpose; in the performance whereof he may deserve the Name of an excellent Artist; for here the excellency of the Hand may be shewed as well as in the Other, and the Musick perhaps better, though less to be admired, as being more studied. But to our matter in hand:

The DIVISION-VIOL, OR The Art of Playing *ex tempore* to a GROUND.

THIRD PART.

§ 1. Of Division, and the manner of performing it.

Diminution or Division to a Ground, is the Breaking, either of the Bass, or of any higher Part that is applicable thereto. The manner of expressing it is thus:

A Ground, Subject, or Bass, (call it which you please) is prick'd down in two several Papers; One for him who is to play the Ground upon an Organ, Harpsichord, or what other Instrument may be apt for that purpose; the Other, for him that plays upon the Viol, who, having the said Ground before his eyes, as his Theme or Subject, plays such variety of Descant or Division in Concordance thereto, as his skill and present invention do then suggest unto him. In this manner of Play, which is the perfection of the Viol, or any other Instrument, if it be exactly performed, a man may shew the Excellency both of his Hand and Invention, to the delight and admiration of those that hear him.

But this you will say is a perfection that few attain unto, depending much upon the quickness of Invention as well as quickness of Hand. I answser, it is a perfection which some excellent Hands have not attained unto, as wanting those helps which should lead them to it; the supply of which want is the busines we here endeavour. True it is, that Invention is a gift of Nature, but much improved by Exercise and Practice. He that hath it not in so high a measure as to play *ex tempore* to a Ground, may, notwithstanding give both himself and hearers sufficient satisfaction in playing such Divisions as himself or others have made for that purpose;

§ 2. Several kinds of Division.

IN Playing to a *Ground* we exercise the whole Compas of the *Viol*, acting therein sometimes the Part of a *Bass*, sometimes a *Treble* or some other Part. From hence proceed Two kinds of Division, *viz.* a *Breaking of the Ground*, and a *Descanting upon it*: Out of which two, is generated a Third sort of Division; to wit a *Mixture* of Those, one with the other; which Third or last sort, is expressed in a two fold Manner; that is, either in Single or in Double Notes.

These several sorts of Division are used upon the *Bass-Viol*, very promiscuously, according to the Fancy of the Player or Composer; Howbeit, for Order and Methods sake, I must discourse of them severally; and will begin with

§ 3. Breaking the Ground.

Breaking the *Ground* is the dividing its Notes into more diminute Notes. As for instance, a *Semibreve* may be broken into two *Minims*, four *Crochets*, eight *Quavers*, sixteen *Semiquavers*, &c.

This Breaking or Dividing a Note admits divers ways of expression, according to the divers ordering and disposing the Minute parts thereof.

Five ways
of Break-
ing a Note.

First, when there is no variation of Sound, by reason of the Minutes standing still in the same place, or removing into the *Octave*, which I accompt is but the same Tone.

Example.



Secondly, when the Sound is varied, and yet the Ayre retained, either by a quick return, or by keeping near to the place of the Note divided: thus:

Example.



Thirdly,

Minuritionum genera.

Ex Definitione jam traditâ, triplex enascitur Minuritionum species.

Prima simplicissima, quæ Fundamentalis dici potest, utpote quæ fundamenti duntaxat longiores Notas, in breviores celerioresque dividat.

Secunda magis composita, quæ Melothetica nominari poterit; nempe, quæ Basso superiorum Partium minutias superficiat.

Tertia ex utraque mixta, quæ fractiones tum Bassi, tum aliarum Vocum, vel agglomeratis conjunctim, vel sparsis sigillatim Notis exhibet.

Hæ pro cuiusque genio promiscue, nullo servato ordine, usurpari possunt. Nos vero ut ordinem doctrinæ observemus, à simplioribus ad complexa seu composita progrediemur.

Minuritio Fundamentalis.

Minuritio Fundamenti variè perficitur, dum Semibrevis in duas Minimas, quatuor Semiminimas, octo Fusas, sexdecim Semifusas, &c. comminuitur.

Idque fit primò cum Minutiæ vel in eadem Unisonâ sede, vel in Octavâ consistant.

Paradigma.

Secundò, cum variatur quidem Sonus, deflexione tamen adè exiguâ, ut tenuis admodum Melodia immutatio percipiatur; dum à Notâ diminutâ tantillum receditur, ac subito ad eam regressus fit.

Paradigma.



Tertio, cum Minutiae adhibentur per modum Transitionis de Notâ ad Notam, uti in apposito Paradigmate videre est, ubi transitiones ad singula unius Octave intervalla, tum in ascensu tum in descensu representantur.

Thirdly, when the *Minute Notes* are employed in making a Transition to the next Note of the *Ground*; as you see in the following Examples, where Notes are broken to all the several distances in an *Octave*, both ascending and descending.

Paradigma.

Example.

Ascending.

3 4 5 6 7 8

Descending

2 3 4 5 6 7 8

Ascending.

2 3 4 5 6

Descending.

7 8 2 3 4

5 6 7 8

Ascending

1

Descending

Adjecimus præterea exemplum in Clavi superiori, cum hic transitionum decursus omnibus passim vocibus inserviat.

I have set some part of the Example in a higher *Cliff*, because this Breaking a Note by way of Transition, holds good in higher Parts as well as in the *Bass*.

I

Fourthly,

Fourthly, when the Minutes are employed in skipping into other Concords, as you see in breaking these four Semibreves.

Quartò, quando Minutiae à Notâ diminutâ in alias Concordantias per Saltus proficiunt.

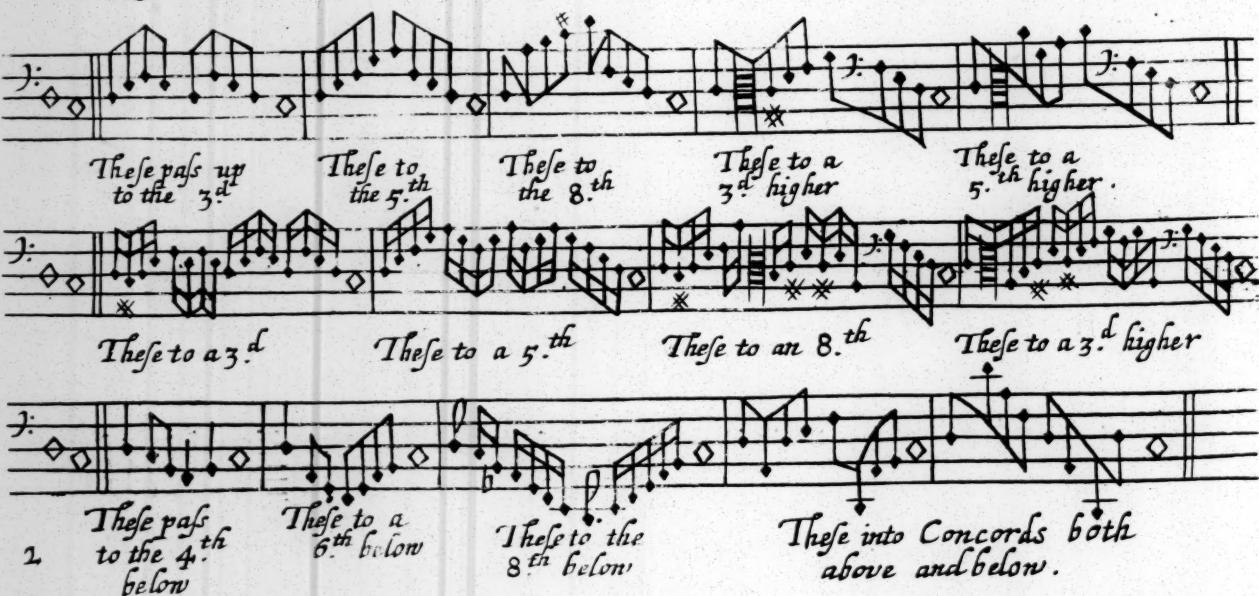
Example.



Paradigma.

Fifty, when the said Minutes make a Gradual Transition into some of the Concords, passing from thence, either to end in the Sound of the * Holding Note, or else, moving on, to meet the next Note of the Ground. And though this moving into the Concords, be the very same as Descant, so long as it continues in that Motion; yet in regard of its returning either to its own Note, or to meet the next following Note in nature of a Bass, we must here rank it under the name and notion of Breaking the Ground. The manner of it you may see in these following Instances.

Quinto, dum ad diuersas Concordantias gradatim pergitur, trium aut quatuor Notarum sese consequentium fluxu continuo. Qui modus etsi ferè ad Secundam Minuritionum Speciem pertineat, cum tamen Basin potissimum respiciat, cuius Notis, per exigua exorbitatione, inhærit, ad primam revocari non immerito potest.



How Division is made harmonious to the Holding-Note of the Ground.

The chief Mysterie of Division to a Ground may be referred to these three Heads. First, That it be harmonious to the holding Note. Secondly, That it come off so, as to meet the next Note of the Ground in a smooth and natural passage. Thirdly, Or if it pass into Discords, that they be such as are aptly used in Composition.

Curandum verò 1° ut minutiae, dum ad Concordantias transeunt, ad Basin harmonicè construantur. 2° Ut ad proximam Basin Notam affini quodam Motu suaviter perlabantur. 3° Si quando minutiae ad Discordantiam transeunt, id locis congruis, ubi eæ videlicet in Melothesia adhiberi assolent, et ex arte fiat.



Minuritio ad initium sequentis Notæ aptè deducetur, si (ut ferè contingit in transitione ad Concordantias) tres aut certè duæ ultimæ minutia, ad hujusmodi Notam gradatim ascendant vel descendant: ut in adjecto Paradigmate demonstratur, ubi Semibrevis in G. dividitur per varias transitiones ad quodlibet intervallum Diapason.

breve in G. is broken to all the distances in an Octave.



Atque hic incedendi modus probatur, si lentior si velocior sit minuritio, que quo fuerit incitator, plures minutias postulabit, uti experientia constat.

Jam verò quemadmodum harum regularum intelligentiam praxis perficiet, ita praxis habitus faciliasque consequentur. Hanc in rem juvabit Fundamentum aliquod facile seu substratum concinnare, cuius Notas singulas ad praecedentium preceptorum normam in varias minutias frangas.

delivered. To the better effecting whereof, I will set you an Example, with which take these Advertisements.

How Division is made harmonious to the Holding-Note, was shewed in the Fifth way of breaking a Note. And the Bringing it off to meet the next Note of the *Ground*, is much after the same way, viz. by making the last three, or more of the Minute Notes (at least two of them) ascend or descend by degrees, unto the next succeeding Note, as you see here following where the *Semi-*

How Division is brought off to Meet the next Note of the Ground.

This holds good, be the Division quicker or slower; Only that in quick Division more of the minutes will offer themselves in making this *Gradual* transition to the succeeding Note, as you see in the *semiquavers* of the precedent Instances.

By this which hath been shewed, you see (I suppose) what belongs to Breaking a Note: but this requires not only a Notion but a Habit also, which must be got by practice. Wherefore I would have you prick down some easy *Ground*; and break each Note making a Transition still from Note to Note, according to what hath been de-

First, That your Division be carried on smoothly, as we have formerly admonished; and that your *Flats* and *Sharps* have still relation to the Key and Ayre of your *Ground*.

Secondly, you are to consider that a Seventh or Sixth falling, is the same as a Second or Third rising, and so you may consider all other distances, with their opposite *Octaves*.

Cavendum autem 1° ut nativo quodam pro-cessu, quod suprà monuimus, Minutiæ fluant: nec Notæ duræ aut molles temerè inferantur, nisi quas Melodia Fundamenti ac Toni indoles exigit.

Notandum 2°, Septimam ac Sextam in descensu æquipollere Secundæ aut Tertiæ in ascensu, ut exemplo hic demonstratur.

Example.



And therefore you may choose whether you will meet, any succeeding Note of the *Ground*, in the *Unison*, or in its *Octave*, above or below it; for, concerning *Octaves* the reason is still the same.

Thirdly, in such places as the *Ground* doth intimate a Cadence, by falling a Fifth or rising a Fourth; all the Notes that hit upon the Third above, or Sixth below, must be played Sharp. *See Pag. 18.*

Lastly, as your Division passes into the Third and Fifth, whilst it moveth above (by which it is made harmonious to the to the *Ground-Note*) so, in moving beneath, it must pass into the under *Octaves* of those Concord, *viz.* into the Sixth and Fourth below the *Ground-Note*. Thus

How Division is to Move below the Ground-Note.



These things being known, you may break your *Ground* in such manner as follows; where you have the Division placed over the *Ground*, that you may better observe the breaking of each Note.

Atque adeò eodem redit, sive succedenti Notæ in Unisono occurràs, sive in Octavâ. De Octavis enim eadem est ratio.

3° Ubi Basis, vel ad Quintam descendendo vel ad Quartam ascendendo, Cadentiam præ se fert, Notas quæ vel in Tertia superiùs vel inferiùs in Sexta ei accommodantur, duras plerumque esse oportet.

Ultimò quemadmodum Minuritio Basin supergreditur in Tertiâ aut Quintâ; ita ad earumdem Concordiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferius movetur, delabi debet.

Concordias in Tertiâ aut Quintâ, ad earumdem Concordiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferius movetur, delabi debet.

Hisce præcognitis, Eas in Minutias frangere proximo Paradigmate disces: ubi claritatis causa minutia Singulis Fundamenti Notis superscribuntur.

Here you see every Note of the *Ground* broken, according to some One or Other of those five ways before-mentioned; only I have made the *Division*, in one place, to meet the *Ground-Note* in the Third; and in another place in the Fifth: both which are mark'd out unto you for your imitation, when the Point, or any other convenience shall invite you thereunto.

Here a doubt may arise, concerning the *Seventh* above and *Second* below the *Divided-Note*; which, in the *Division*, is sometimes made Sharp, and suddenly Flat again, according to its own nature: in which doubts the Ear must always be chief *Umpire*. Howbeit, in this particular, something (I think) may be deliver'd by way of Rule; which is, that if we descend to a *Second*, and immediately ascend again, that *Second* must be made Sharp: The same is understood of the *Seventh* above, as you may see in breaking the two *Semibreves* in *D*.

In secundâ autem variatione, sub initium tertiae mensuræ, Basi occurritur in Tertiâ; qui videlicet occursus eo loco maximè videbatur genuinus; adeoque isthic atque alibi ad imitationem proponitur; si quando Melodiæ decursus istiusmodi contextum suaserit. Non absimilem occursum in Quintâ, tertia mensura variationis tertiae exhibet.

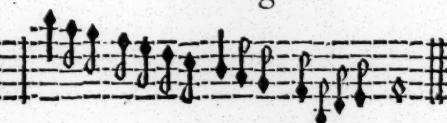
*Disputant nonnulli, quid in Minutiis de Septimâ superiùs & Secunda inferiùs statuendum sit; debeatne videlicet duritatem induere, tametsi natura mollis sit. In istiusmodi subitis mutationibus, tametsi aurium potissimum judicio standum sit, plerumque tamen hæc regula observari potest, ut dum à Notâ cardinali ad Secundam aut Septimam descendit, rursumque ad eandem Notam ascendiatur, signum B duri [**] apponatur.*

in reference to the *Eighth*, as you may see

Example.



Paradigma.



Here your Ear will tell you that the Note in *C* requires a Sharp: but in the second Instance where the next Note doth not so ascend, no Sharp is required.

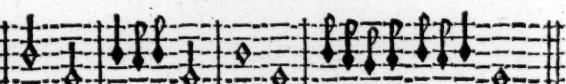
From this Rule we must except, that if the *Ground* do suddenly rise or fall to a *Flat Second*; or fall a *Third*, or make a *Cadence*: In these Cases no Sharp is required, though the Note rise again, as you may see in these Instances.

Nisi forte Basis cadat vel assurgat ad secundam Mollem, aut transeat ad Tertiâ, aut denique per modum Cadentiae progradatur ad Quartam superiùs, aut Quintam inferiùs.

Example.



Paradigma.



Another observation is; that at a *Close* I would always have the *Division* to end in the Sound of the Note next before the *Close*, and from thence leap off into the Sound of the Final Note, as you see it doth in all the Strains of the last Example. And here I cannot but take notice of an error which I have observed in some reputed excellent Violists; who in playing a *Consort-Bass*, would sometimes at the very *Close*, run down by degrees to the Concluding-Note; than which nothing is more improper: for, if any *upper Part* do fall from a *Fifth* to an *Eighth* (a thing most frequent) the *Bass*, by such a Running down by degrees, doth make two prohibited *Eights* to the said Part.

Suadetur ut sub Cadentiam finalem Nota penultima ad Quartam superiùs aut Quintam inferiùs simpliciter transeat; ne dum per Minutiis ad clausulam gradatim descendit, Minuritio Fundamenti, duas consequenter Octavas alicui Parti superiori, quæ ab Organædo exprimitur, temere impingat; idque tum in Diminutionibus, tum in Choro maximè, Polyphoniisque cavendum est, ubi ista Octavarum Consecutio magis appetat.

Paradigma.

Paradigma.	Example.			
Not allowed.	Not allowed.	Allowed.	Allowed.	
5 8	88	88		
Illicita.	Illicita.	Licita.	Licita.	

Though this Running down by degrees, be worse in playing a *Consort-Bass*, than in *Division to a Ground*; yet in This also it doth not want its bad consequence; the *Organist* commonly joyning such Parts to his *Ground*, as the *Composer* doth unto his *Bass*.

Minuritio Melothetica.

Differt Melothetica à Minuritione simplici Fundamentali, quod illa Notas Basis duntaxat concerpit, nunc supra nunc infrà (haut longè tamen ambage) ab isto suo Polo digrediens: Hæc verò Bassus usque supereminet, ac cælo liberiore fruatur, è qualibet voce seu Parte superiori Minutias versicolores depromens, Concordantiis debitiss vel saltuatum vel gradatim Bassum inumbrans, Discordantiasque legitimè intertexens.

business of *Division*, they are much the same: for all *Division*, whether *Descant* or *Breaking the Bass*, is but a Transition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of such Discords as are allowed in Composition.

Regulas easdem admittit quas Melothetia; perque *Tertias*, *Quintas*, *Octavas* incebat: *Quintarum* aut *Octavarum* consecutionem evitans; *Troposque* affectat *consimiles* iis, quos in *Minuritione* simplici descripsimus. *1° Minutias* in *Unisono* persistentes. *2° Soni variationem*, servato in *diminutionibus* condem ferè *Melodiac* tenore. *3° Transitiones* de *Notâ ad Notam*, ascendendo vel descendendo per *duos* aut *tres* *viciniores* *gradus*. *4° Concordiarum* ex *aliâ* in *aliam* *desultorios* *motus*. *5° Liberiores* per *plures* *gradus* ad *varias* *Concordias* *decursum*.

Discordantias, ut dictum est, sub initium *mensuræ*, nisi in *Syncope*, non adhibentur. *Sexta diminutionem* raro inchoat, nisi forte in *ligaturâ*, aut ubi eam Bassus desiderat vice *Quintæ*; cum scilicet *duriiores* *Bassi* *Notæ* *Sextam* *minorem* expetunt, aut *Molliores* etiam *majorem*, ad *melodiac* *suaviorem* *contextum* *depositunt*, uti in *Paradigmate* liquet.

§ 4. Descant Division.

Descant *Division* is that which makes a Different-concording-part unto the *Ground*. It differs from the Former in These particulars. That breaks the Notes of the *Ground*; This *Descants* upon them. That takes the liberty to wander sometimes beneath the *Ground*; This (as in its proper sphere) moves still above it. That meets every succeeding Note of the *Ground*, in the *Unison* or *Octave*; This, in any of the *Concords*. But in the main

business of *Division*, they are much the same: for all *Division*, whether *Descant* or *Breaking the Bass*, is but a Transition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of such Discords as are allowed in Composition.

The Rules of *Descant-Division* are the same I gave you in joyning another Part to your *Bass*; That is, you may begin with a *Third*, *Fifth* or *Eighth* to the *Ground-Note*; passing on to meet the next Note also in a *Third*, *Fifth*, or *Eighth*: provided you avoyd the consecution of *Perfects* of the same kind, as hath been delivered. The manner of *Breaking this Descant* is the same I gave you in *Breaking a Note*, according to those Five Ways mentioned pag. 28. and left to your liberty to use This or That, as occasion shall require.

A *Discord* is never used to the Beginning of the *Ground-Note*, unles in *Syncope*, as hath been shewed. A *Sext* is seldome used as the *Leading-Note*, unles in *Binding*, or to such Notes as require a *Sext*: not only Sharp Notes requiring the lesser *Sext*, as was shewed pag. 19. but sometimes also Flat Notes which require the greater *Sixth*

in stead of the *Fift*, as you see in the middle Bar of the Example following; in which, the black Notes express the full latitude of the *Bass*, according to what hath been formerly shewed.

Example.



Now, if you do but break this *Ground* according to the black Notes, you will find that your *Division* doth (of it self) produce Sixths to those Notes which stand a Third higher.

Ubi vides Basso deesse ad sui complementum Tertiam inferius, quæ hic nigricante Notâ adumbrata est, qua rursus demptâ, Minuritio quæ Octavam efficerat, jam ad Sextam reddit.

Example.

Paradigma.



And here you may perceive the reason, why such Notes affect a Sixth and not a Fifth, because a Fifth would produce a Seventh to those Notes which express the full latitude of the *Bass*.

At si Quinta loco Sextæ adhiceretur, ea ad Basin, si ad Tertiam inferius demitteretur, Discors foret.

§ 5. Mixt Division.

I Call that *Mixt Division* which mixeth *Descant* and *Breaking the Ground*, one with the other; under which name I comprehend all *Division* which presents to our Ears the Sounds of *Two* or more Parts moving together: And, this is expressed either in single Notes, by hitting first upon One String and then upon an Other; or in double Notes, by touching two or more Strings at once with the Bow. This, as it is more excellent than the single ways of *Breaking the Ground*, or *Descanting* upon it, so it is more intricate, and requires more of judgment and skill in Composition; by reason of the Bindings and intermixtures of Discords, which are as frequent in This as in any other *Figurate Musick*.

Minuritio Mixta

SImplicem atque Compositum una complicitur, ad quam spectat quilibet duorum aut plurium Partium concentus, Chely eodem simul tempore auribus representatus, sive id fiat disjunctis ictibus, sive eadem vibratione conjunctis. Quod diminutionis genus, uti ceteris præstat, ita plus requirit in Melothesia peritiae atque judicii, ob frequentiores Syncopas, quibus Discordantiae hanc rarius quam in aliâ quavis Musicâ, hujusmodi Melodiae interseruntur.

more of judgment and skill in Composition; by reason of the Bindings and intermixtures of Discords, which are as frequent in

Exempli gratiâ Paradigmata sequentia exhibemus. Cumque in Cadentiis difficultas maxima momentumque sit, in iis potissimum hujus artificii speciem edimus.

Cadentiarum duo genera.

Cadentiae verò tametsi videantur innumeræ, ad duplex genus revocantur. Primum cùm à Septimâ per Sextam transitur ad Octavam, Bassò delabente ad Secundam inferiùs. Secundum, cùm à Quartâ per Tertiam ad Octavam fit gradus, Bassò ad Quintam inferiùs aut Quartam superiùs sè promovente.

I will give you Examples of This and of *Descant-Division*; not insisting upon the several distances in an Octave (now less needfull) but upon such passages as offer themselves most remarkable in *Grounds*; such are *Cadences*.

¶ 6. Cadences of two sorts.

*T*hough *Cadences* may seem to be many in Number, yet in effect they are but Two; to wit, a Seventh brought off with a Sixth, after which the *Bass* falls a Tone or Semitone; or else, a Fourth brought off with a Third, after which the *Bass* commonly falls a Fifth, or rises a Fourth, which is the same thing.

Paradigma.

Example.

7 6 7 6 4 3 4 3

Paradigma sequens primi generis Cadentiam, ejusque Minuritiones simplices, compositas, mixtasque, tum disjunctim, tum conjunctim, ob oculos ponit.

Your first Example shall be upon the first sort of *Cadence*, and the Notes leading to it: in which you have first, the *Ground broken*; then *Descant*; and lastly, *Mixt Division*, both in single and double Notes; by which you may better discern how they differ one from another.

	Ground Broken.
<i>Minuritio</i>	<i>Fundamentalis.</i>
	<i>Simplex.</i>

	Descant.	Mixt.
	<i>Melothetica.</i>	<i>Mixta.</i>
	<i>Composita.</i>	

Example upon the ^{*} first sort of Cadence

Ground broken

Descant

Mixt

Mixt

In Playing to a *Ground* we do sometimes for humour or variety hold out One Note of *Descant* to two or three Notes of the *Ground* (such as will bear it) as you see in the first variation of *Descant* in this Example , where you may also behold a *Seventh* brought off with a *Sixth* , which passes into its desired *Eighth*. In the other Variations of *Descant* you have the figure [6] set under those Notes which lead the *Division* answering to that Note of the *Ground* which require a *Sixth*. Lastly , you may observe , that sometimes part of the Last or Concluding Note is also divided, which is left to the liberty of the Player or Composer.

In precedenti Paradigmate observare est, ad plures Fundamenti Notas unicam in Minuritione compositâ continuari, quod saepe aut ad pathos aut ad varietatem fit. Habet hic præterea transitum à Septimâ per Sextam ad Octavam, atque ubi Bassis Sextas postulat, id figurâ [6] designatur. Animadvertisendum denique, partem finalis Notæ subinde dimini, quod cujusque arbitrio relinquitur.

Paradigma sequens, Notis duris Cadentiam exhibet, ut, quamvis idem ferè hīc minuendi modus, qui supra, observetur, quanta nihilominus Melodiæ discrepantia molles durasve consequatur Notas, auribus estimes.

Your next Example is the same Cadence Sharp, that you may perceive how great a difference of Ayre there is, betwixt the same Notes Flat & Sharp; as upon hearing you might easily judge; though the same Diminution were applied to each of them.

Example upon the first sort of Cadence Sharp

Ground broken

Descant

Mixt

Mixt

Mixt

We will now proceed to the other sort of *Cadence*, which is a Fourth brought off with a Third; and first upon a *Minim*. Thus:

Paradigma proximum, secundi generis Cadentiam exhibet in Minimis.

Example.

Paradigma.

43 *Example of the Second Sort of Cadence upon a Minim*

Where observe, that if the Notes were played twice so slow or long as they are here set down, the Example would be a *Cadence* upon a *Semibreve*. Nevertheless, I will set your next upon a *Semibreve*; and, that I may comprise something more under the same Example, I will place four *Minims* before it; by which you may see how to divide Notes descending by degrees.

Quod si singulas precedentis Paradigmatis Notas alterum tantum producas, specimen dabunt Cadentiae in Semibrevis. Id tamen seorsim Paradigmata sequenti ostenditur; ubi nonnullas Notas præviæ apposuimus, ut eadem operâ plures gradatim Notas diminuendi modum habeas.

Example of the Second Sort of Cadence upon a Semibreve

Ground broken

6 343

Descant

Mixt

Mixt

§ 7 Concerning Fifths and Eighths in Division.

In this last, and also in other Examples, there is one thing which may scandalize a young Composer, and perhaps give offence to some old Critick, in prevention whereof I will speak a little in this place. Every Composer knows that the Consecution of Fifths and Eighths, is not allowed in Musick ; that is, between two different Parts. Now when we Play Division to a *Ground*, it is to be considered whether or no we Play a different Part from the said *Ground*. I answer, in *Descant* Division we do. But in dividing a *Ground*, we play but the same Part with it ; in which doing, if we hit upon the Eighth *above* or *below* the *Ground-Note* (which will produce, sometimes, two or more Eighths together, as you see in the first variation of the precedent Example) yet this is still to be accounted as but one and the same Sound with the Basis ; and therefore if any man except against such a Consecution of Eighths, he may aswell except against the Organ, Harpsicord, or Lute, having *Octaves* joyned to their Bases, which being struck one after another, produce the consequence of so many Eighths together.

As for Fifths, they cannot occur in Breaking the *Ground*, because there we meet every following Note in the *Unison* or *Octave*. If they happen in *Descant*, there is no Apology for them, except one of them be a false Fifth ; which, though not allowed by some precise Musicians of former times, yet our more modern Authors, as well Writers as Composers, do both use it and approve it. For my own part, I do not only allow the Consecution of *Two Fifths*, when one of them is Defective, but (being rightly taken) esteem it amongst the Elegancies of *Figurate Musick*.

Your next Example is a *Cadence* upon a *Breve*, with four *Minims* ascending to it by degrees.

De *Quintis & Octavis in Minuritione*.

A Tque in praecedenti exemplo *Octavarum* alicubi consecutio quempiam offendat, considerandum est, num diversa a *Ejus* Pars, ut in minuritione melothesica sit, pra manibus sit, an Basis ipsa, ut sit in fundamentali, ubi *Octavarum* consecutio hanc secus admitti potest ac in Organo, Clavicymbalo, Testudine, quae, singularum ferè Notarum *Octavas* ad pleniorum harmoniam assumunt.

Quintarum Consecutio omnino exploditur, nisi earum altera sit Quinta falsa ; tum enim non modo nihil vitii sed multum habet leporis atque elegancie ; Unde seposito Antiquorum fastidio à Recentioribus admittitur.

Paradigma sequens in *Brevibus Cadentiam proponet, quatuor antepositis Minimis gradatim ascendentibus.*

An Example of the Second Sort of Cadence upon a Breve

Ground broken

*343

Descant

Mixt

Mixt

10

§ 8. Concerning Sixths and Thirds in Division.

IN the mixt Division of these Examples, you have in some places many Sixths taken one after another, in other places many Thirds; concerning which, observe; that in Notes where we hit two Strings at once with the Bow, Thirds are more easie for the Hand, and more pleasing to the Ear than many Sixths together: But, in Mixt Notes where we hit one String after another, Sixths are esteemed better than Thirds; for, the Leaps of those being greater, a greater variety is conveyed unto the Ear. Thence it is, that in Skipping-Division we rather make use of Tenth's then simple Thirds, when there follow many of them one after another. Howbeit, if skipping Thirds be expres'd upon two different Strings they are very delightful in Mixt Division.

Having spoken of Cadences, I must not omit a Close which is made without either of the forementioned Cadences, and is used for a Conclusion to some Fancies, Motets, or other grave Musick; in which the Bass falleth a Fourth or riseth a Fifth, and part of the final Note is commonly taken into the Descant in this manner.

I will give one Example of dividing upon it, because, if at any time you play or compose Division to a *through-Bass* or continued Ground, you may happily meet with it. I will also set down a *Long*, or four *semibreves* before the Concluding Note; because I have known some Beginners apprehend great difficulty in playing upon Notes standing long in the same place.

Where you see any Note with a Tail both upward and downward (as in the seventh Line of the next example,) it signifies two Strings sounding in *Unison*; one being stopped and the other open.

De Sextis & Tertiis in Minuritione.

IN Minuritione Mixtâ horum Paradigmatum, plures simul Sextæ itidemque Tertiæ occurunt: in quibus hæc tenenda regula. Cum eodem ictu impelluntur Chordæ, Tertiæ gratiores facilioresque accident: Cum diversis atque per saltus incitantur, Sextæ ut plurimum adhibendæ: Saltus enim quod remores sunt, eo Majori varietate aures recreant. Quapropter in Minuritione subsultante, Decimas potius quam Tertiias alternatim usurpamus.

Having spoken of Cadences, I must not omit a Close which is made without either of the forementioned Cadences, and is used for a Conclusion to some Fancies, Motets, or other grave Musick; in which the Bass falleth a Fourth or riseth a Fifth, and part of the final Note is commonly taken into the Descant in this manner.

Ad Cadentias proximè accedit Clausula quædam ei admodum affinis, in graviori Musica satis usitata, cum Bassus descendit ad Quartam aut surges ad Quintam, Nota que finalis prior pars in Melothesia frangitur hoc modo.



Hujusce generis Paradigma in Minuritionibus exhibemus, præpositis quatuor Semibrevis, ut difficultatem quæ Tyronibus in Notis longioribus amplificandis obversari solet, nonnihil levemus.

Notæ sursum deorsumque candate, duarum Chordarum in unisono percussionem indigant.

Example.

An Example of a Close without a Cadence

The musical score consists of 12 staves of handwritten notation for a division viol. The notation is highly rhythmic, using a variety of note heads (diamonds, dots, vertical strokes) and rests. The key signatures and time signatures change frequently across the staves. The music is divided into measures by vertical bar lines and spans across multiple staves. The notation is dense and requires careful reading to interpret accurately.

I have not distinguished the three sorts of *Division* in this last Example, because the *Ground-Notes* standing so long in the same place, do not admit any distinction betwixt *Breaking the Ground* and *Descending* upon it. But this which I have set down may suffice to shew you the way of Dividing upon such Notes, albeit their continuance in the same place were yet much longer.

Although I did set, in the former Examples, the several Ways by themselves, that you might better observe how they differ one from another; yet in Playing or Composing *Division to a Ground*, we may either continue any one Way (perhaps a whole Strain together) or change from This to That, as frequently as we please; insomuch, that sometimes *part* of the same Note is broken in one sort of *Division*, and *part* of it in another, as you see in this Instance; In which the *first* part of the *Semibreve* in *D*, is divided according to the way of *Breaking the Ground*, and the *later* part of it in the way of *Descant*.

Example.



Paradigma.

Præcedens Paradigma triplex Minuritionum genus non admittit, ob Fundamenti moram in eodem sede diurniore, ut consideranti patebit. In eo tamen satis eluet Methodus diminuendi Notas etiam longiores.

Haecen Minuritionum tria genera seorsim collocavimus, quæ tamen in eadem Strophâ inter se commisceri nil vetat. Imò ejusdem etiam Notæ heterogenia Minuritione sequenti Paradigmate continetur: ubi vides priorem Notæ partem Minuritione simplici seu fundamentali, posteriorem Minuritione Melotheticâ exornatam.

¶ 9. Of Crochets.

Hitherto we have treated concerning the Dividing of *Minims*, *Semibreves*, or longer Notes; which duly considered might also serve for Notes that are shorter: But, that I may, as neer as I can, omit nothing which may ease or assist the young Practicioner, I will give some Examples upon shorter Notes, as *Crochets* and *Quavers*, with such Observations as I think requisite; and first, of *Crochets* ascending and descending by degrees.

De Semiminimis.

Quæ hucusque de Minimorum, Semibreuum, aliarumque Notarum longiorum fractionibus dicta sunt, celerioribus facile applicare est; cum eadem ferè sit utrobique ratio. Ne quid tamen hinc desiderent Tyrones, idem in Notis brevioribus, Semiminimis & Fusis, adumbrabimus. Ac primum de Semiminimis gradatim vel ascendentibus vel descendentibus.

Example.

An Example upon Crochets ascending by Degrees

The Ground broken

Descant

Mixt

B

Mixt

Paradigma Semiminimarum gradatim descendentium.

An Example upon Crochets descending by Degrees

The Ground broken

Descant

Mixt

Mixt

Mixt

13

Having shewed you *Crochets* moving by degrees, I will now let you see them move by leaps, in a *Ground* of two Strains.

Quo verò id ipsum in Semiminimis per saltum dispositis demonstrandum.

Example.

An Example of Crochets rising and falling by Leaps —

The Ground

The Ground broken

Descant

Mixt

Mixt

14

In this foregoing *Ground* you have all the Intervalls or Distances which are in an *Octave*; for, in the first Strain you have Thirds falling and Fourths rising, which include, as the same thing, Sixths rising and Fifths falling. In the second Strain you have on the contrary, Thirds rising and Fourths falling, which is the same with Sixths falling and Fifths rising. And lastly, for Sevenths you have Them included (by their opposite *Octaves*) in such Notes as rise or fall by degrees.

§ 10. Of *Quavers*.

IF *Quavers* occur in a *Ground* upon which you are to Play or Compose *Division*; you are, first, to consider, whether they be not the Minute parts of some longer Note: as for example, when they move by degrees to make a transition to some other Note, as in such instances as these.

Example.



Here they signifie no more than the plain Notes which you see in the Bars next after them; and therefore, if you divide upon such *Quavers*, as you would do upon the said plain Notes, only making your *Division* proceed in a contrary motion to the *Quavers*, the Musick may pass for currant, especially in Playing *ex tempore* to a *Ground*.

But, in case you desire to divide the *Quavers* themselves, or to Play *Descant* or *Mixt Division* upon them, I will shew you them according to the Method of our former Examples, by rising and falling by degrees.

In superiori Basi omnia unius Octavae Intervalla percurruntur. In primâ Strophâ Tertiae descendentes æquipollent Sextis ascendentibus; Quartæ ascendententes, Quintis descendentibus. In Secundâ Strophâ è converso, Tertiae ascendententes æquiparantur Sextis descendentibus; Quartæ descendentes, Quintis ascendentibus. Septimæ in suis oppositis Octavis, hoc est, in Secundis includuntur, ubi sursum vel deorsum fit sine saltu gradatio.

De *Fusis*.

SI fortè *Fusæ* occurrent in *Easti*, cui applicanda *Minuritiones*, dispiciendum in primis est, num *Fusæ* accipiendæ sint ut substantivæ fundamenti partes, an vero ut adjiciales *Minutiae* alicujus longioris *Notæ*, ornamenti aut transitionis causâ adhibitæ; ut in subsequenti gradatione appareat.

Paradigma.



Hic vides Minutias illas æquivalere longioribus Notis, quæ illis in Paradigmate proximè adscribuntur: Quare Minuritiones ad prædictas longiores Notas, perinde ac si Fusæ istæ non intervenissent, motu contrario accommodari nil vetat, in exercitatione præsertim extemporali.

Quod si Fusæ substantivæ ac Fundamentales sint, inque Minuritiones frangenda, habes hic apposita Paradigmata, quorum id imitatione perficias. Ibi primù quid in gradatione tum descendendo tum ascendendo agendum sit, ostenditur; deinde quid in discretis per saltum Intervallis.

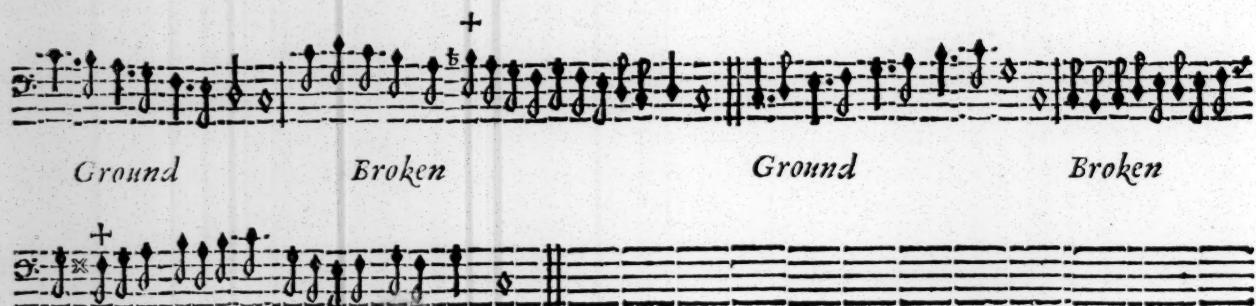
Example.

An Example upon Quavers Rising and Falling by Degrees

The first variation of this Example, is a little irregular, as to what we have delivered of meeting each following Note in the *Unison* or *Octave*, for here each other *Quaver* is met in a *Second*. But necessity or shortness of Dissonance renders that excusable in short Notes which would not be Allowed in longer. For, as *Crochets* so broken into *Quavers* are not very commendable, so *Minims* broken into *Crochets* after the same manner would be much worse. But if That Ascending and De-

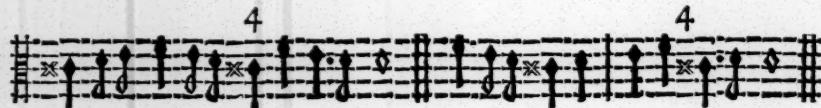
Hic præter morem regulasque jam traditas alternae Notæ non in *Unisono* aut *Octavâ* sed in *Secundâ Basin* excipiunt: id tamen quædam illic necessitas Notarumque velocitas excusat. At si pari ratione *Semiminimæ* in *Fusas*, *Minimæ* in *Semiminimas* comminuerentur; id ègrè admodum paterentur aures ob diuturniorem in *secundâ moram*. Attamen si gradarius ille ascensus aut descensus Notas punctis alternatim interstinctas haberet, jam Minuritio nativo cursu ordinatim proflueret, quemadmodum in Exemplo vides.

scending by degrees consisted of *Prick-Notes*, succeeded by Notes of the next less quantity; Then, that way of Breaking would be both regular and commendable; as thus,



¶ 11. Of b Flat and Sharp.

If you ask me why I put a *b* flat to that *Quaver* in *B*; I answer, because the *Division* descends from it to *F* which is flat. Again, in the other part which ascends, there is a *Quaver* in *F*, made sharp; because the *Division* ascends from *It* to *B*, which is sharp: Both which are grounded upon the same Reason; which is, that in *four* Notes ascending or descending by degrees, we seldom exceed the distance of a *perfect Fourth*, lest we produce unto the Ear that harshness which is called *Relation not harmonical*: for though the *lesser Fourth* be most frequent and very agreeable in Musical progression, yet when both Terms are extended, the Higher being sharp, and the Lower flat, the distance is then a *Tritone*, which is more by half a Note than a *perfect Fourth*; and therefore when this happens, we commonly alter that which comes first in compliance to, (and preparing the Ear for) that which is to follow. And here you may observe Three different *Fourths* in *Practical Musick*, viz. a *Tritone*, or *excessive Fourth*, *Diatectaron* or *perfect Fourth*, and the *lesser Fourth* we spoke of, which is when the lower Term is sharp and the higher flat; thus exemplified:



As for *Quavers* moving by leaps, I have little to say, more than that *Grounds* ought not to consist of Notes so quick as *Quavers* in such a movement. But if such Notes should be proposed, you may serve your self by that Example you had of *Crochets*; making them *Quavers*, and the *Quavers* upon them *Semiquavers*. Or, as you see in this following Example.

De b Motti & Duro.

Hic si queras, cur *Fusa* in *B*, appositum sit *b* molle; id propterea fit, quod *Minuritio* inde ad *F* mollioris itidem soni descendat; uti paulo post, *F.b.* duro atollitur; quia nimirum inde ad *B.* similiter durum ascenditur: Utriusque porro ratio eadem reddi potest, ut *Relatio* non harmonica evitetur auribus planè ingrata, quæ tūm perpetratur, cūm quatuor Notæ gradatim ascendentes, aut descendentes, terminos perfectæ Quartæ excedunt. Nam licet *Quarta minor* passim in usu sit, attamen si Nota altera ab alterâ remotius divaricetur, enascitur *Tritonus* harmonia infestus; quod ne fiat, à priore ad posteriorem sternenda et emollienda est via: atque hic tria *Quartarum* genera observari possunt: *Tritonus*, *Diatectaron*, & *Quarta minor*, cum nimirum superior Nota mollis, inferior dura est.

De *Fusis* per saltus incedentibus id dicendum restat, videri istiusmodi constructionem ad *Bafin Minuritionum* minus idoneam. Si tamen occurant, eadem regula hic inservire poterit, quæ de *Semiminimis* tradita est, conversis *Semiminimis* in *Fusas*, *Fusis* in *Semifusas* &c. Quid præterea in iis sit agendum, sequens *Paradigma planum* facit.

Example.

Quavers moving by Leaps

His præmissis de extemporali ad Basin Exercitatione agendum.

Primum feligatur Basin Semibrevis aut Minimis, aut utrisque constans; ejusmodi enim ad extemporaneam Exercitationem aptissima.

Deinde ad manum habenda quædam Minuritionum Schemata seu Figuræ, quæ primis Fundamenti Notis accommodata, sequentibus itidem simili filo applicari possint.

Hac Supellectile instructus auspicare lusum à Schemate omnium facillimo, atque emittere ut à primis illud Notis ad extremam usque Basin deducas, pari texturâ. Id cum fueris affectus, aliud atque aliud Schema, simili conatu aggredere.

Hujus tibi Exercitationis Figuras aliquot unà cum idoneâ Basi, sequens Paradigma exhibet: quibus innumeræ alias tuo ipse marte attexes.

It now only remains that I give you some little assistance, by taking you (as it were) by the Hand, and leading you into the easiest way of Playing *Ex tempore* to a *Ground*.

First, you are to make choice of some *Ground* consisting of *Semibreves* or *Minims*, or a mixture of these two: for such ought *Grounds* to be, which are proposed to be Play'd upon at sight.

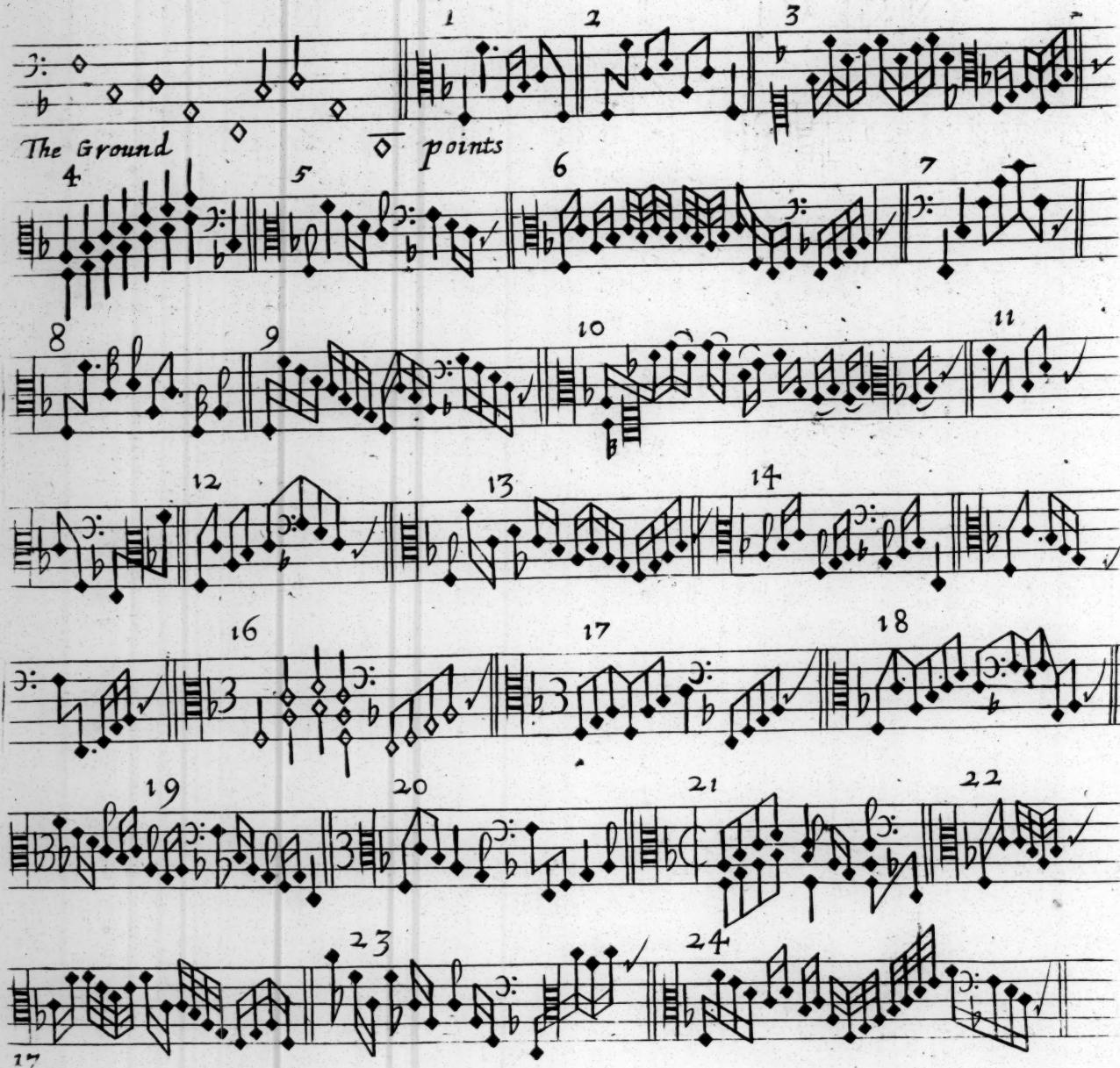
Next, you ought to be provided of ten, twelve, or more points of *Division* (the more the better) each consisting of a *Semibreve* or *Minim*, which you may accommodate to the first Note or Notes of your *Ground*.

Being thus prepared, take one of the said Points, and apply it first to One Note, and then to another, and so through the whole *Ground*. When you can do this, take another Point, and do the like with it, and so one after another so many as you please.

I will here for your ease and encouragement furnish you with a *Ground*, and also with some *Points*; to which you may add infinite more at your pleasure.

Example.

Paradigma.



Let us now take some of these *Points* and apply them to the precedent *Ground*, that you may by Example see how they are to be carried on.

Horum Schematum amplificationem a tque ad reliquam Basin applicationem è proximo exemplo colliges.

An Example for carrying on a point upon a Ground

This driving or carrying on of a *Point*, doth much ease the Invention, which hath no further trouble, so long as the *Point* is continued, but to place and apply it to the several Notes of the *Ground*: Besides, it renders the *Division* more uniform and more delightful also; provided you do not cloy the Ear with too much repetition of the same thing; which is easily avoyded by a little variation, as you see I have done in carrying on some of the foregoing *Points*. Also you have liberty to change your *Point* though in the middle or in any other part of the *Ground*: or you may mingle one *Point* with another, as best shall please your fancy.

¶ 12. Concerning ordering of *Division*.

WHEN you are to Play *Division* to a *Ground*, I would have you, in the first place, to Play over the *Ground* it self, plainly and distinctly; for these reasons: 1. That others may hear what Notes you divide upon. 2. That your self may be better posseſſed of the *Ayre* of the *Ground*, in case you know it not before. 3. That he who Plays the *Ground* unto you may better perceive the *Measure* of *Time*.

The *Ground* being Played over, you may then break it into *Crochets* and *Quavers*; or Play some neat peece of slow *Descant* to it, which you please. If your *Ground* consist of two or three *Strains*, you may do by the second or third, as you did by the first.

This done, and your *Ground* beginning over again, you may then break it into *Division* of a quicker motion, driving on some *Point* or *Points* as hath been shewed.

When you have prosecuted that manner of Play so long as you think fitting, and shewed some command of Hand; you may then fall off to flower *Descant* or *Binding-Notes*, as you see cause; Playing also sometimes loud or soft, to expreſſe Humour and draw on Attention.

After this you may begin to Play some *Skipping Division*; or *Points*, or *Tripla's*, or what your present fancy or invention shall prompt you to, changing still from one variety to another; for variety it is which chiefly pleaseth: The best *Division* in the world, stil continued, would become tedious to the Hearer; and therefore you must so place and dispose your *Division*, that the change of it from one kind to another may still beget a new attention: whether your *Ground* consist of one or more *Strains*, or be a *Continued Ground*; of which I must also speak a little.

Ejusmodi amplificatio cuiuscumque *Schematis*, *Inventioni* non leve afferit subsidium, eamque omni anxietate liberat, dum nihil admodum elaborandum venit, nisi ut prima *Schematis* ratio ad totam *Basin* consimili *Syntaxi* applicetur. Hinc præterea oritur *Minuritionum* analoga *compositio*, jucunda admodum, modo ne eadem figura nimia inculcatione fastidium creet, cui facile medebitur interposita subinde, ut in præcedenti *Paradigmate* vides, *versicolor transitio*, diversorumque *Schematum* alius ex alio contextus.

Minuritionum Syntaxis.

Principio Fundamentum ipsum simplici ac liquidâ modulatione percurre: idque 1° Ut *Minuritionum Substratum* ab *Auditoribus* clarius atque distinctius percipiatur. 2° Ut *Basin* tu ipse ejusque genium melius comprehendendas. 3° Ut, qui tibi fundamentum accinit, probè intelligat, quo *Mensuræ* temperamento uti velis.

Deinde *Basin* in variis *Minutias* *Semiminimatarum* atque *Fusarum* dispesce, aut aliquot *flosculos Melotheticos* *lentioris mensuræ* adsperge; idemque in *Secundâ* & *tertiâ Strophâ*, si forte totidem *Basis* contineat, fieri poterit.

Tum verò *Minuritiones celeriores* earumq; *varia Schemata* atque *amplificationes*, ut supra ostendimus, adhibe.

Ubi *hoc genere lusus dexteritatem* *auditoribus* *probaveris*, ad *Melothetica* *ornamenta* *subtiliora* *Syncopasque* *transire* licebit, *nunc* *intensiori*, *nunc remissori* *manu*, ut *studiosus* *ab blandiaris auribus*, *attentionemque* *conciliens*.

Demum *varios Minuritionum saltus* atque *tripudia*, *cum multiplici* *Triplarum* *genere*, *in medium* *produces*; *laxando* *Inventionis* *habenâs*, *animoque*, quâ *vocat liberius*, *indulendo*; *varietati* *in primis* atque *aptæ* *figurarum* *collocationi* *studens*, quâ *novâ* *identidem* *attentione* *Auditorem* *allectes* *perque* *multiplices affectionum motus*, *Musicæ* *imperio* *rapias*.

And this is generally to be observed, whether your *Ground* consist of one or more *Strains*, or be a *Continued Ground*; of which I

De

De Basi Continua.

Quod si Basi non per Strophas, sed perpetuo cursu ad exitum procedat (ut cum pro fundamento Bassus Continuus alicujus Motecti aut Madrigalis assumitur) principio sedato ac merâ Basi inchoandum erit, ut Organædus mensuræ quâ velis uti, tenorem assequatur. Post aliquot verò Semibreves, ad Minuritiones quas animus suggererit, digredi poteris; donec ad clausulam perveneris, quæ Manui exerendæ campum aperiat. Pausis aliquot subinde interpositis, concede Organædo nonnihil spatii quo te præcedat, ut illum deinde lepidâ emulatione consequaris. Varias demum Melothesias, Minuritiones Mixti generis, Triplas ac cætera Inventionis Myrothecia effunde.

ing sometimes swift Notes, sometimes slow; changing from This or that sort of *Division*, as may best produce Variety, you may carry on the rest of the *Ground*; and if you have any thing more excellent than other, reserve it for the Conclusion.

Minuritiones singulæ Chely quâ ratione aptandæ.

*P*raeter ea quæ jam diximus, id curandum maximè in concinnandis Minuritionibus, ut Symmetriæ facilitatique consulas. Nam ex duabus Melothesiis aequæ præstantibus, ea meretur Palmam, quæ faciliori negotio ac leviori manu percurri potest: satisque liquet, eum qui Canonis indolem digitorumque applicationem nesciat, vix esse ad Minuritionum compositionem idoneum artificem.

Adhibenda porrò sunt ad exemplum, aliorum opera, quorum industria in excogitandis Minuritionibus cum laude desudavit. Quos inter, D. Henrici Butler, & D. Danielis Norcome elucubrationes, aliorumque nostratum, quibus pulsandæ Chelyos prærogativa facile conceditur, præcellentium Musi- corum, nunquam sine acroamate usurpari poterunt.

Quâ Methodo due Cheles Basi alludere debent.

*H*æc hæcenus de Chely Simplici; nunc agendum de dupli. Cum duobus simul Musurgis ad eandem Basin componendæ atque accinendæ erunt Minuritiones, hæ serventur regulæ.

¶ 13. Of a Continued Ground.

A Continued Ground used for Playing or Making *Division* upon, is (commonly) the *Through-Bass* of some *Motet* or *Madrigal*, proposed or selected for that purpose. This, after you have played two or three *Semibreves* of it plain, to let the Organist know your measure; you may begin to divide, according to your fancy, or the former Instructions, until you come near some *Cadence* or *Close*, where I would have you shew some Agility of Hand. There, if you please, you may rest a *Minim*, two or three, letting him that Plays the *Ground* go on: and then come in with some *Point*: after which you may fall to *Descant*, *Mixt Division*, *Tripla's*, or what you please. In this manner, Playing

sometimes swift Notes, sometimes slow; changing from This or that sort of *Division*, as may best produce Variety, you may carry on the rest of the *Ground*; and if you have any thing more excellent than other, reserve it for the Conclusion.

¶ 14. Of Composing Division for one Viol to a Ground.

*W*hen you compose *Division* to a *Ground*, endeavour to make it easie for the Hand: for, of things equally excellent as to Musick, That is always to be preferred, which is more easie to be performed. Hence we may conclude, that no man is fit to Compose *Division* to a *Ground* (how great a Master in Musick soever he be) unless he know the neck of the Instrument, and the Method of Fingering belonging unto it.

This is all I have to say concerning *Division* for one *Viol*; more than that I would have you peruse the *Divisions* which other men have made upon *Grounds*; as those of Mr. Henry Butler, Mr. Daniel Norcome, and divers other excellent men of this our Nation, who (hitherto) have had the preheminence for this particular Instrument; observing and noting in their *Divisions*, what you find best worthy to be imitated.

¶ 15. Of two Viols Playing together ex tempore to a Ground.

*A*fter this Discourse of *Division* for One *Viol*, I suppose it will not be unseasonable to speak something of Two *Viols* Playing together upon a *Ground*; in which kind of Musick, I have had some experimental

experimental knowledg ; and therefore will deliver it in such order and manner as I have known the practice of it ; referring the Improvement thereof to further experience.

First, let the *Ground* be prick'd down in three several Papers ; One for him who Plays upon the *Organ* or *Harpsechord* : The other two for them that Play upon the two *Viols* : which, for order and brevity, we will distinguish by three Letters ; viz. *A.* for *Organist*, *B.* for the *first Bass*, and *C.* for the *second*.

Each of these having the same *Ground* before him, they may all three begin together ; *A.* and *B.* Playing the *Ground*, and *C.* Descanting to it, in *flow Notes*, or such as may sute the beginning of the Musick : This done, let *C.* Play the *Ground*, and *B.* Descant to it, as the other had done before, but with some little variation. If the *Ground* consist of two Strains, the like may be done in the second : One *Viol* still Playing the *Ground* whilst the other Descants or Divides upon it.

The *Ground* thus Play'd over, *C.* may begin again, and Play a Strain of quicker *Division* ; which ended, let *B.* answer the same with another something like it, but of a little more lofty Ayre : for the better performance whereof, if there be any difference in the Hands or Inventions, I would have the better Invention *lead*, but the more able Hand still *follow*, that the Musick may not seem to flaccet or lessen, but rather increase in the performance.

When the *Viols* have thus (as it were) Vied and Revied one to the other, *A.* if he have ability of Hand, may, upon a sign given him, put in his Strain of *Division* ; the two *Viols* Playing one of them the *Ground*, and the other *slow Descant* to it. *A.* having finished his Strain, a reply thereto may be made, first by one *Viol*, and then by the other.

Having answered one another in that same manner so long as they think fit, the two *Viols* may divide a Strain Both together. In which doing, let *B.* break the *Ground*, by moving into the *Octave* upward or downward, and returning from thence either to his own Note, or to meet the next Note in the *Unison* or *Octave*. By this means, *C.* knowing *B.*'s motion, he knows also how to avoyd running into the same, and therefore will move into the Third or Fifth, (or Sixth where it is required) meeting each succeeding Note in

Primò Fundamentum in triplici chartâ describatur, quarum prima Organœdo qui literâ A. designari poterit, secunda ei qui primam pulsat Chelyn literaque B. notabitur, tertia illi qui secundâ canit Chely, insigneaturque C. seorsim tradendæ sunt.

Exordiantur A. & B. Basinque simplici modulatione percurrent, interea dum C. graviorem aliquam Melothesiam Basi apponit. Dumque B. eandem cum aliquâ varia- tione Melothesiam redintegrat, C. soli Basi immoretur. Atque eadem methodus sive duæ sint Fundamenti Strophæ sive unica, obser- vetur; altero Basin, altero Melothesiam modulante.

Secundò, *C. in procursum Minuritionum celeriorem exsiliat, cum B. simile quid, sublimiori tamen stylo reponat. Id ut felicius eveniat, auspiceret Lusum is qui In- ventione pollet, sequatur qui manu expeditiori præcellit, ut assurgat potius quam flac- cescat Musica.*

Tertiò, post iteratam Chelyum altercatio- nem, A. si dextrâ valet, signo dato, suam quoque Minuritionum Symbolam in medium proferat; atque interea Chelys altera Basin, altera Melothesiam graviorem moduletur. Tum denique Chelys utraque seorsim, Orga- nœdi Minuritiones hand impari artificio emuletur.

Quarto, partiri inter se poterunt Stro- pham aliquam Fundamenti propositi; ita ut B. simpliciter Basin frangat, nec nisi ad Octavam sursum aut deorsum excurrat, sive in eadem Notâ consitiat, sive ad sequentem transitum paret. Quod cum Musurgo C. constiterit, eandem orbitam facile evitabit, seque ad Tertias, aut Quintas, aut sicuti id Basin requiret, ad Sextas, subducet, Basinque in Unisono aut Octavâ ad Notam finalem dun- taxat occurret; atque adeò Quintarum & Octavarum obstrepera collisio etiam in extem- porali praxi hand agrè declinabitur.

some

some one of the said Concords, until he come to the Close; where he may (after he has divided the Binding) meet the Close Note in the Octave; which Directions well observed, two *Viols* may move in *Extemporany Division* a whole Strain together, without any remarkable clashing in the Consecution of *Fifths* or *Eighths*.

Quintò, C. Minuritionem aliquam inchoabit, quæ spatum Brevis aut Semibrevis occupet, idque, signo dato, Musurgo B. indicabitur, qui eodem temporis spatio Socii schema in sequentibus Notis imitabitur; idque ad Strophæ exitum alternis deduci poterit. Similis concertatio ad breviora vel longiora, intervalla, varietatis ergo, instituatur.

of a different length, which will produce

Sextò, Signum dari poterit Organædo, si callet artem, ut Schema aliquod ipse quoque hac postremâ methodo auspicetur, quod post Brevem, Semibreven, aut simile Spatum, utraque Chelys aut separatim aut conjunctim excipiat; servatâ hac regulâ, ut dum conjunctim canitur, altera Notas lentiores adhuc beat, dum altera in Minuritionibus circumvolitat.

Divides; for that Part which Divides should always be heard lowdest.

Septimò, Chelys utraque, Organædo ad Basin ablegato, priorem concertationem celerius aut tenuius renovare poterit, ac denique per varias Triplarum aliarumque proportionum formas, liberiùs evagari, vel perpetuis vel intercalatis Strophis: donec tandem junctis ambæ viribus, aut quasi tumultuario congreßu, aut si id potius libuerit, temperatâ suavique clausulâ coronidem labori imponant.

Strain of flow and sweet Notes, according and place.

Atque hac extemporaria concertandi ratio inter assuetos invicem sodales, adeò feliciter aliquando vertit, ut plausum etiam majorem quam studiosius adornatæ Minuritiones reportarit.

Minuritiones plurium Partium Componendi ratio.

In componendis Minuritionibus pro duobus Bassis, regula præcedens quid agendum sit satis demonstrat: nimirum jam huic jam isti Parti attributo Choragi seu Ducis officio, superiorum aut inferiorem pro-

When they have proceeded thus far; *C.* may begin some Point of *Division*, of the length of a *Breve* or *Semibreve*, naming the said word, that *B.* may know his intentions: which ended, let *B.* answer the same upon the succeeding Note or Notes to the like quantity of Time; taking it in that manner, one after another, so long as they please. This done, they may betake themselves to some other Point a new variety.

This contest in *Breves*, *Semibreves*, or *Minims* being ended, they may give the Signe to *A.* if (as I said) he have ability of Hand, that he may begin his Point, as they had done one to another; which Point may be answered by the *Viols*, either singly or joynly; if jointly, it must be done according to the former Instructions of Dividing together; Playing still *slow Notes* and *soft*, whilst the *Organist*

When this is done, both *Viols* may Play another Strain together, either in quick or flow Notes, which they please; and if the Musick be not yet spun out to a sufficient length, they may begin to Play *Tripla's* and *Proportions*, answering each other either in whole Strains or parcels; and after that, joyn together in a Thundering Strain of *Quick Division*; with which they may conclude; or else with a as may best fute the circumstance of time

I have known this kind of *Extemporany Musick*, sometimes (when it was performed by Hands accustomed to Play together) pass off with greater applause, than those Divisions which had been most studiously composed.

¶ 16. Of Composing Divisions of Two or Three Parts.

In Composing Division for two Bass Viols, Two Basses you may follow the forementioned method, making sometimes This, sometimes That Part move above or below: Sometimes answering one the other in Points, sometimes

joyned together in Division; sometimes in *slow*, sometimes in *quick* Motions, such as may best produce Variety: but after their answering one another in Points, I would always have them joyn together in some lofty Strain of *Division*, with which, or with some slow and pleasing *Descant* you may conclude your Composition.

vinciam alternis obtinebunt; ac denique post appositas & emulasque concertationes, in unum ambo fædus atque amplexum vel junctis Minuritionibus vel suavi Melothesia texturâ conspirabunt.

Two Trebles.

If you make *Division* for *two Trebles*, both must be in the way of *Descant* to the *Ground*: So, that (the *Ground* considered) the Composition is *Three distinct Parts*. When the *Trebles* move together, their most natural passage is in *Thirds* one to the other; sometimes in *Sixths* or a mixture with other *Concords*, but still such as have relation to the *Ground*. As for their answering one another in *Points*; their several Motions and Changes, in order to Variety; the same is understood as of the former.

Treble and Bass.

In Composing for a *Treble* and *Bass*, you are to consider the nature and compass of either Part, framing your *Division* according thereunto; which, in the higher Part will be *Descant*; in the lower, a more frequent *Breaking of the Ground*.

Two Trebles and a Bass.
Two Basses and a Treble.
Three Basses.

The same regard, to the nature of the Parts, must be had in Composing for *two Trebles and a Bass*, or for *two Basses and one Treble*.

In *Divisions* made for *three Basses*, every *Viol* acts the *Treble*, *Bass*, or *Inward Part*, by turns. But here you are to take notice, that *Divisions* of *Three Parts*, are not usually made upon *Grounds*; but rather Composed in the manner of *Fancies*; beginning commonly with some *Fuge*, and then falling into Points of *Division*; answering one another; sometimes two against one, and sometimes all engaged at once in a contest of *Division*: But (after all) ending commonly in grave and harmonious Musick.

Howbeit, if, after each *Fancie* there follow an *Ayre* (which will produce a pleasant Variety) the *Basses* of These consisting of two short Strains, differ not much from the nature of *Grounds*. These *Ayres* or *Almains* begin like other *Consort Ayres*; after which the Strains are repeated in divers Variations, one Part answering another, and sometimes joyning together in *Division*, as formerly mention'd.

2. *Minuritiones pro duabus superioribus Partibus, methodo Melotheticâ concinnanda sunt; dumque simul amba incitatiū feruntur, in Tertiis aut Sextis plerumque invicem respondere gaudent, aliis subinde Concordantiis interjectis, habitâ nimirum semper Fundamenti ratione. Cætera, nihil à superioribus regulis diversum occurrit.*

3. *Si Basso atque Superiori Minuritiones adaptandæ sunt, perpendenda est utrinque Partis indoles; quâ probè perspectâ Melotheticas fractiones Superiori, Fundamentales Diminutiones Basso ut plurimum tribues.*

4. *Eâdem solertiâ Minuritionibus pro duabus Bassis & Superiore, item pro duabus Superioribus & Basso utendum est.*

5. *In Minuritionibus pro tribus Bassis, Superioris, Media aut Infimæ Partis Diminutiones cuiilibet per vices tribuendæ sunt. Verum Minuritiones pro tribus Partibus ad certam Basin vix solent aptari; sed liberiore, per modum Fantasie, ut vocant, decursu sine certâ lege hinc inde divagantur: Exordio plerumquè severiore, adeoque per modum Fugæ incedant, Minuritionum alternâ levitatione in medium conjectâ, congregatâ subinde concertantium acie; demum quasi paëtis induciis, suavi ac placido plenioris concentus Episodio, dextræ Musicamque jungant.*

Subtexi possunt ad levandum fastidium Melismata varia, Allemandæ, &c.

These *Divisions* of *Three Parts*, differ not much from the nature of *Grounds*. These *Ayres* or *Almains* begin like other *Consort Ayres*; after which the Strains are repeated in divers Variations, one Part answering another, and sometimes joyning together in *Division*, as formerly mention'd.

Hujus generis Minuritiones variis Partibus accommodas, nos haud sanè paucas in Apollineæ Academiæ Tyronumque gratiam elaboravimus. Plures reperire est inter eximia D. Joannis Jenkins Opera: de cuius aliorumque nostratrum Authorum immortalibus in Musicam Rempublicam monumentis ac meritis, cum supra invidiam sint, meaque laudatione crescere nequeant, præstat silere quam frustra dicere.

In these several sorts of *Division* of two and three *Parts*, my self, amongst others more eminent, have made divers Compositions, which perhaps might be useful to young Musicians, either for their Imitation or Practice: but the Charge of Printing *Divisions* (as I have experienced in the *Cuts* of the *Examples* in this present Book) doth make that kind of Musick less communicable. Howbeit, if you desire written Copies of that sort, (a thing most

necessary for those who intend to Compose such like themselves) none has done so much in that kind, as the ever Famous and most Excellent Composer, in all sorts of Modern Musick, Mr. John Jenkins. And here might I mention (were it not out of the rode of my design) divers Eminent men in this our Kingdom; who, in their various and excellent Compositions, especially for Instruments, have (in my opinion) far outdone those Nations so much cry'd up for their excellency in Musick: but my naming them would signifie little, they being sufficiently known and honoured by their own Works; neither had I taken upon me to nominate any particular person, had it not been upon the necessary accompt of *Division-Musick*, the peculiar Subject of our now ended Discourse.



Minuritiones, Tyronum exercitationi, accommodæ .

The image shows a handwritten musical score for a single instrument, likely a harp or a similar plucked instrument, consisting of eight staves of music. The score is titled "Minuritiones, Tyronum exercitationi, accommodæ". The music is written in a tablature-like system using vertical stems and small horizontal strokes to indicate pitch and rhythm. The staves are numbered 1 through 8. Staff 1 is labeled "Prolusio". Staff 5 is labeled "CS". Staff 8 is labeled "CS". The music is set in common time, with a key signature of one flat. The notation includes various note heads, stems, and rests, with some notes having small asterisks or dots indicating specific performance techniques or pitch variations. The manuscript is written in a clear, cursive hand, with some ink bleed-through visible from the reverse side of the paper.

Divisions for the practice of Learners

53

Prelude

CS

CS

Prelude

CS

CS

Prelude

CS

Minuritiones, Tyrorum exercitationi, accommodæ.

+ 1

Prolusio

2

Prolusio

+ 3

4

5

6

7

8

CS

C

CS

C

CS

C

CS

C

CS

Prelude

CS

Prelude

CS

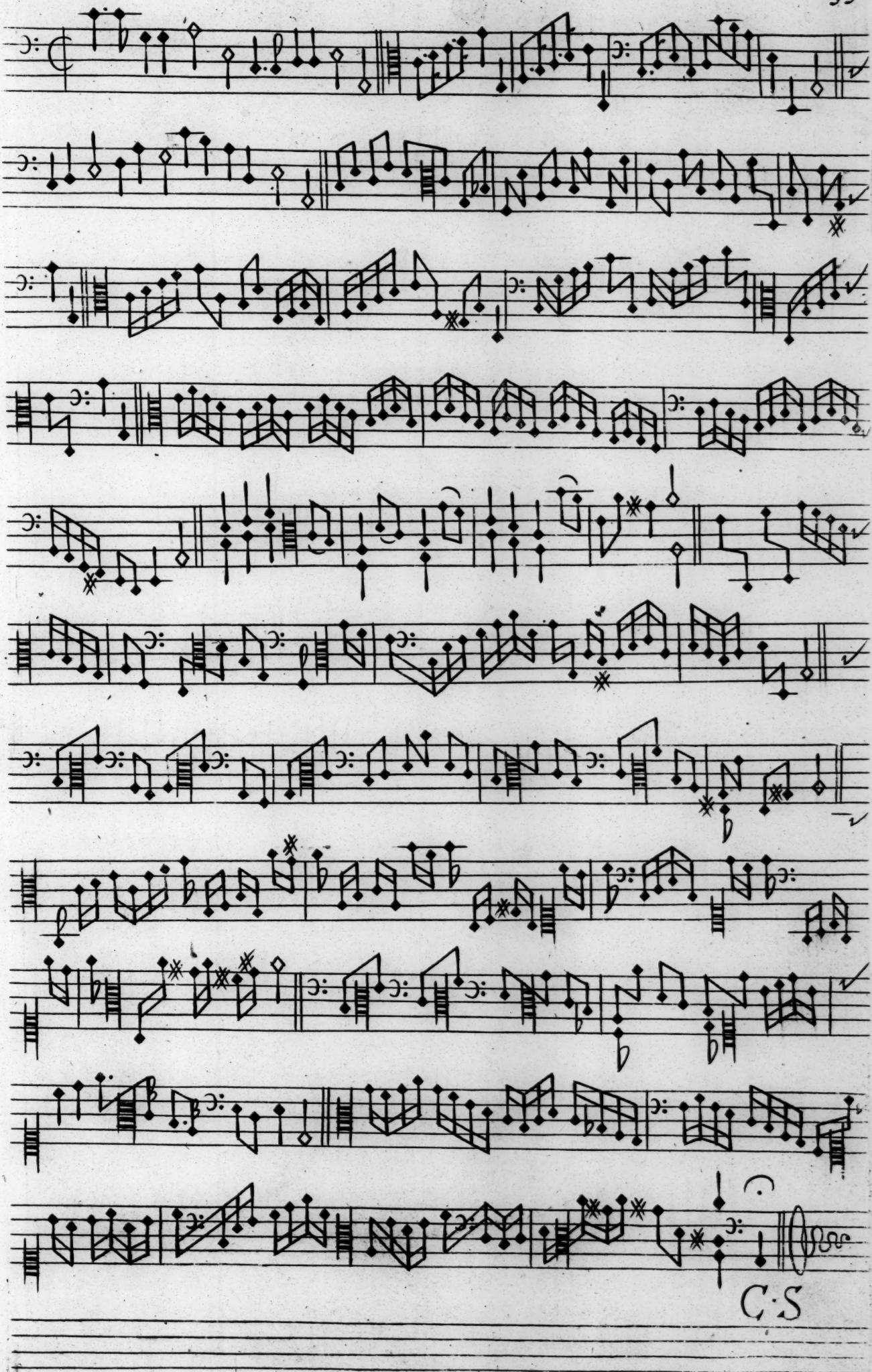
Prelude

CS

Divisions for the practice of Learners.

The Ground

A handwritten musical score for "The Ground" consisting of ten staves. The score is written in common time (indicated by a 'C') and uses a soprano C-clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The notation is highly detailed, with many vertical stems and horizontal beams connecting notes. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a 'C' for common time. The subsequent staves use a soprano C-clef. The music is divided into sections by double bar lines with repeat dots. The score concludes with a final section labeled "C S".



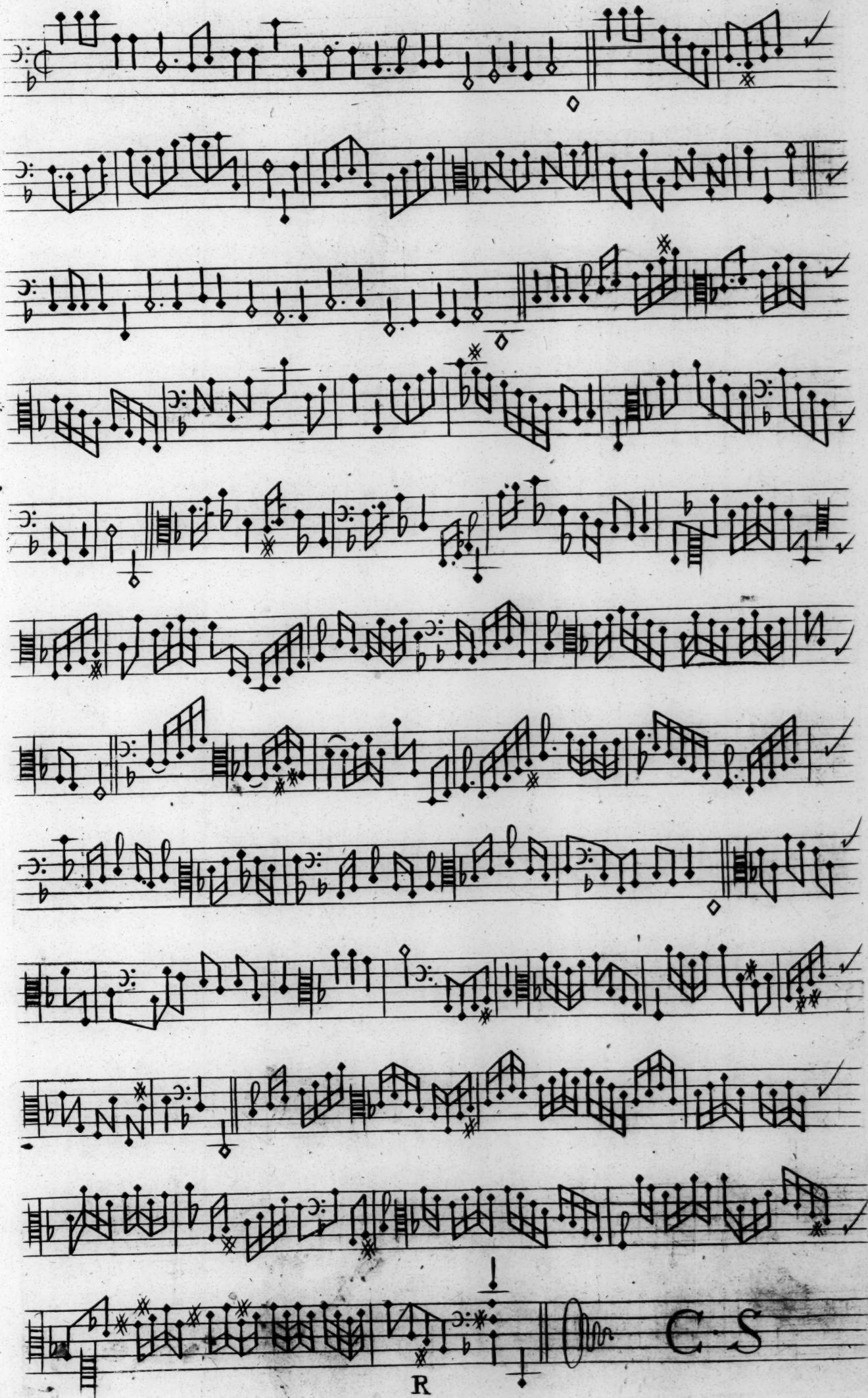
56

13

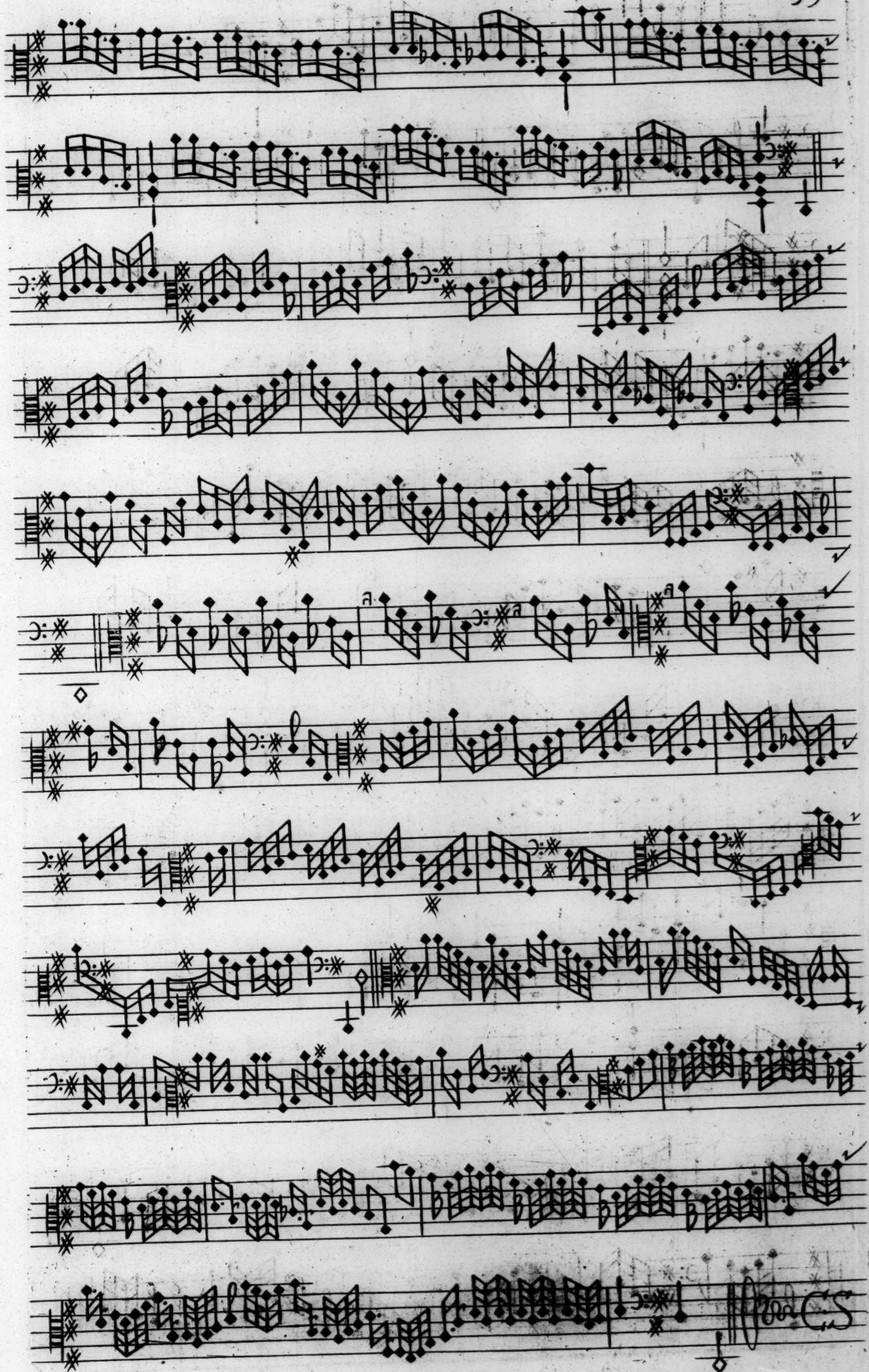
p

f

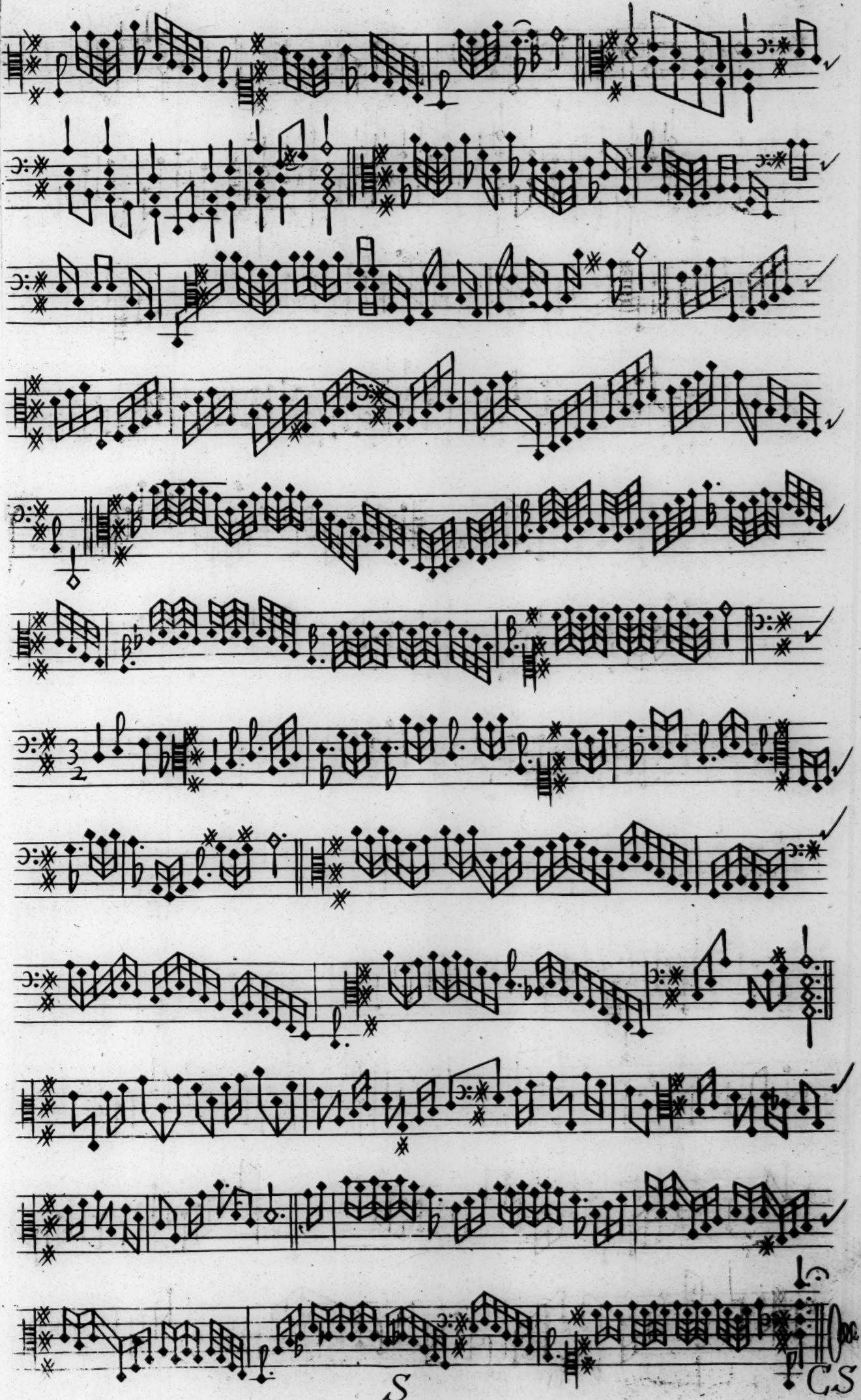
100 C S



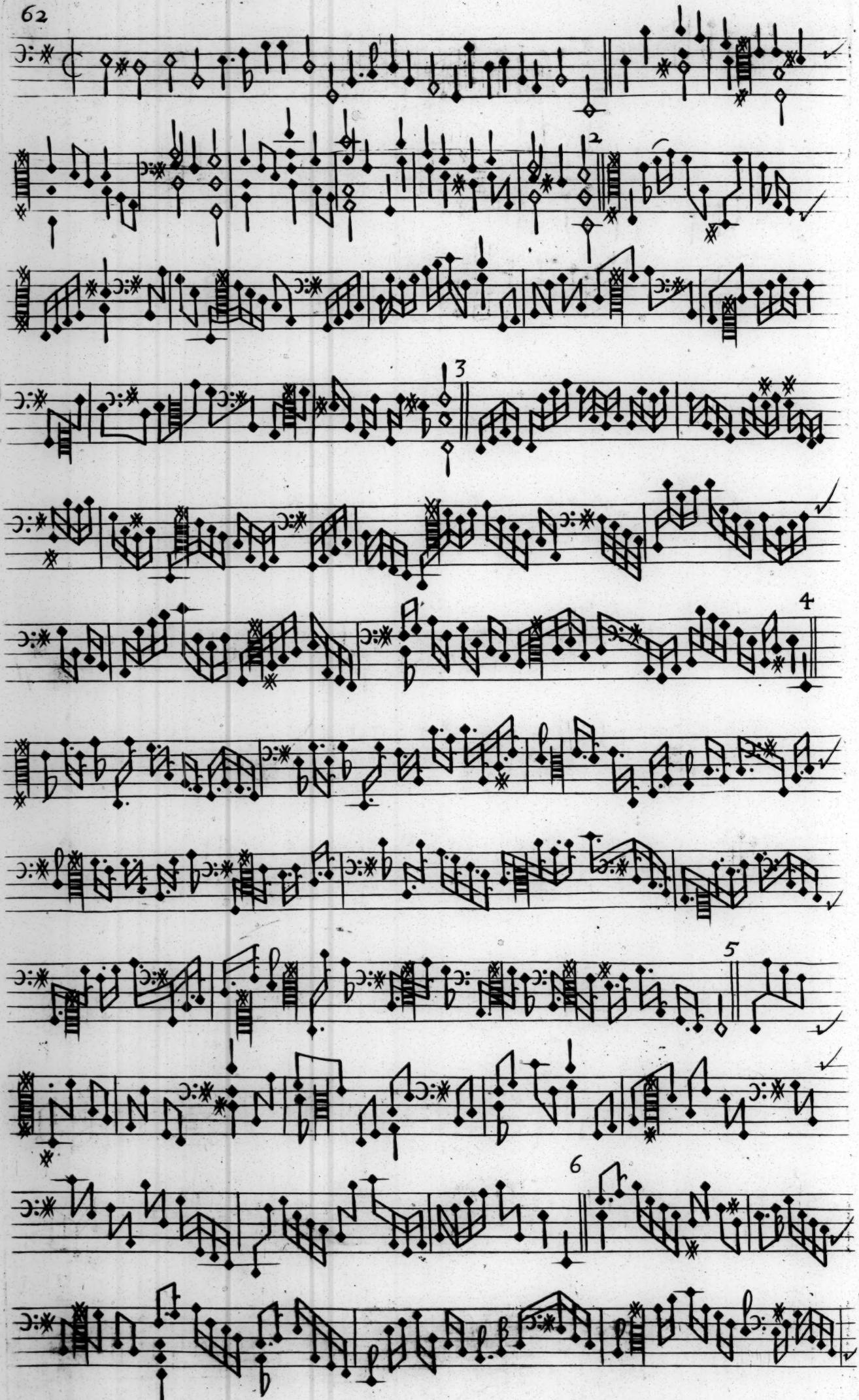








62



63

63

7

8

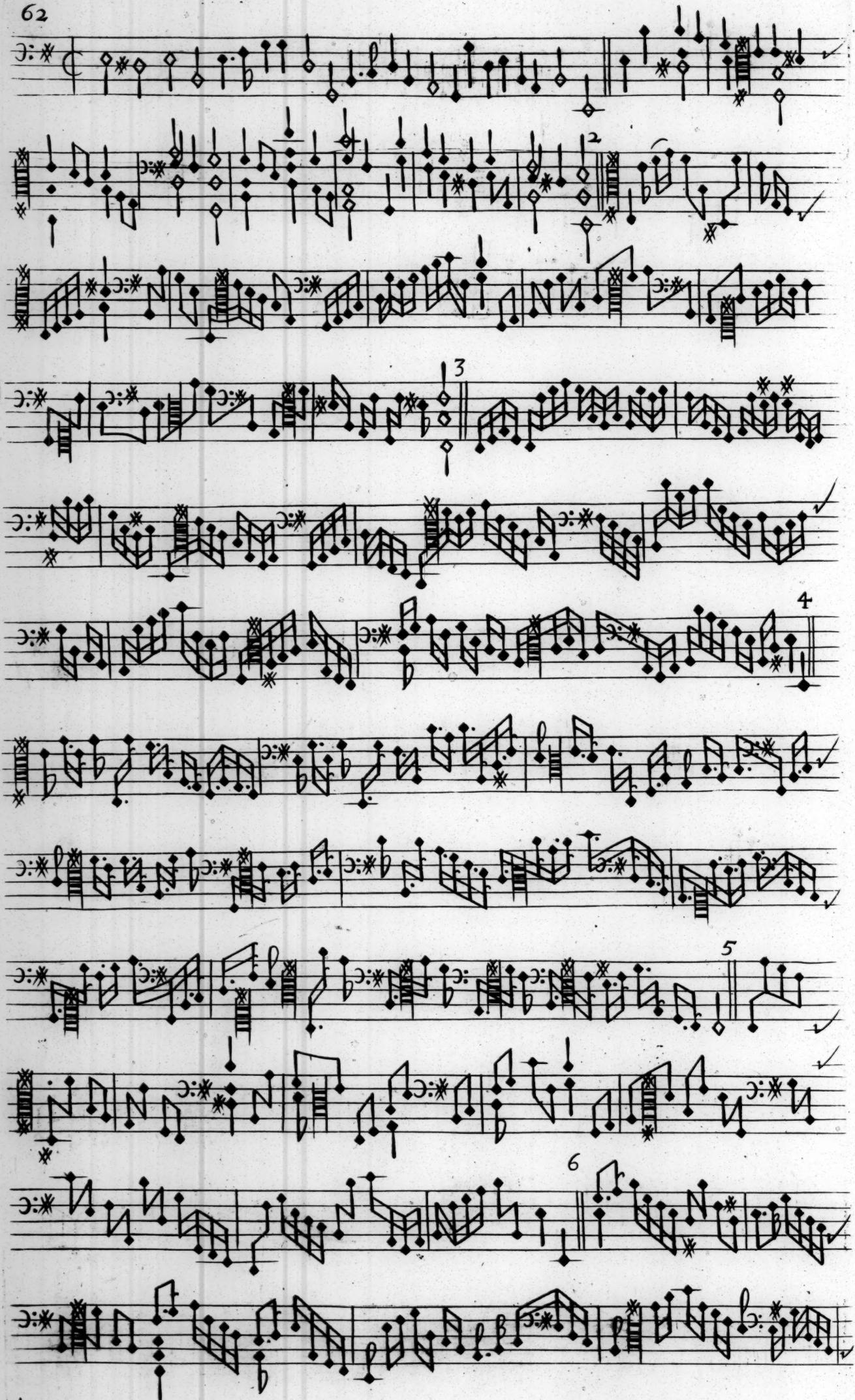
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10

11

Turn over

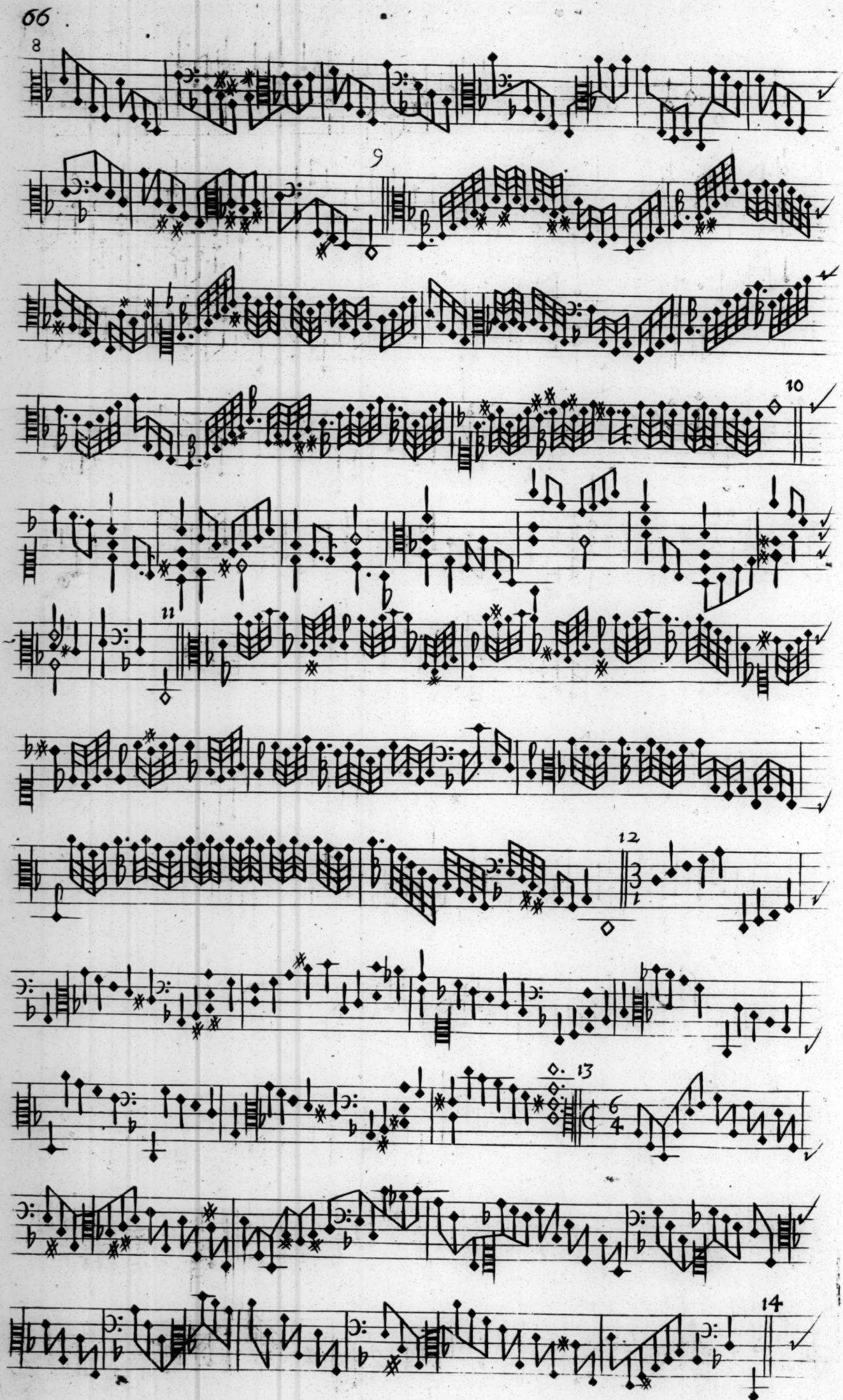
62

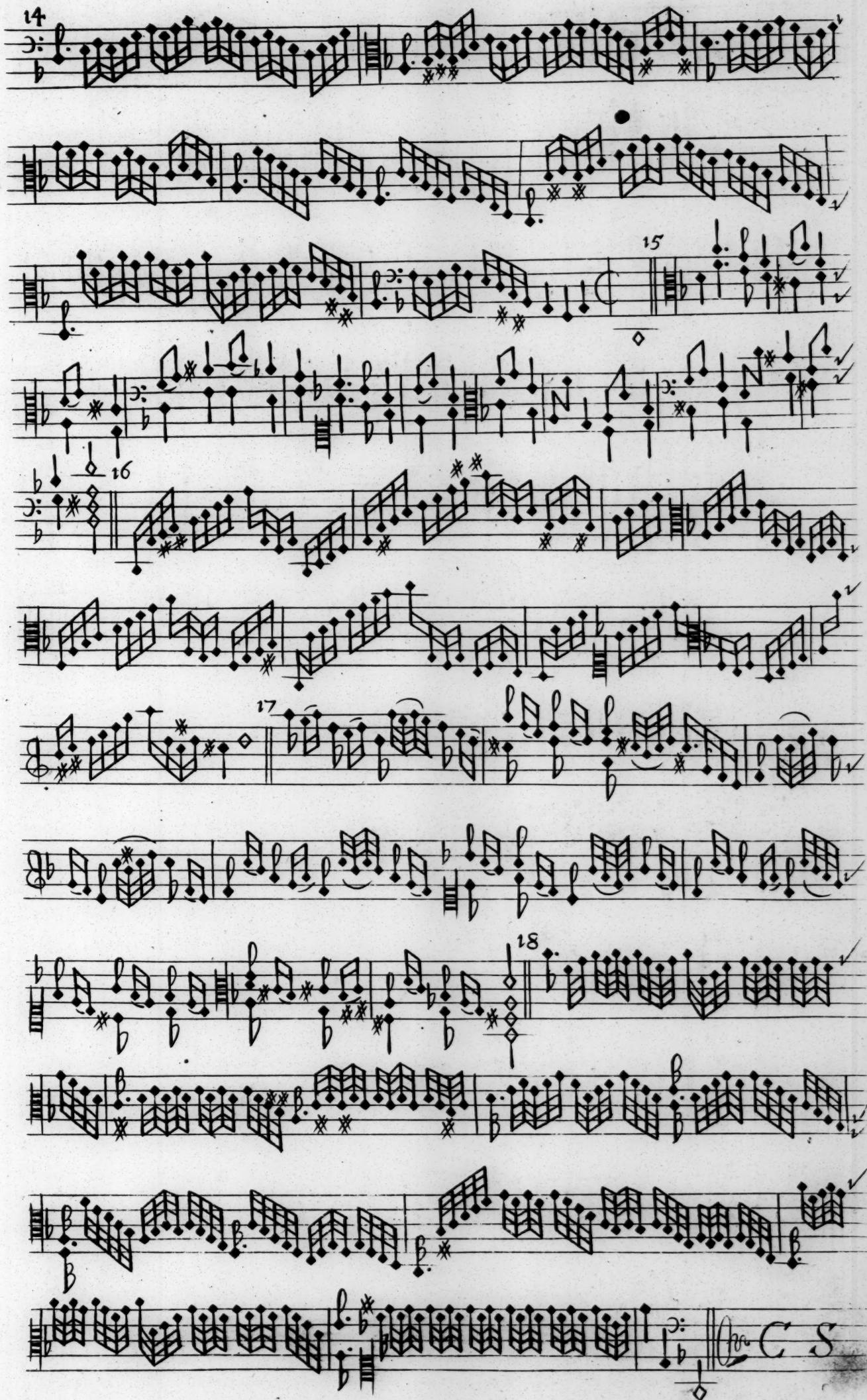












101 : 6 : 4

2 3 1 1
1 1 6 1

9 1 4

1 1 2

0 0 0 0
0 0 0 0

3 3 3 3

4 4 4 4

2 2 2 2

3 3 3 3

4 4 4 4

1 1 1 1

3 3 3 3

2 2 2 2

1 1 1 1

2 2 2 2

1 1 1 1

2 2 2 2

1 1 1 1

2 2 2 2

1 1 1 1

2 2 2 2

1 1 1 1

2 2 2 2

1 1 1 1

